



CARMEL  
BACH  
FESTIVAL  
*76th Season*

# *F<sup>the</sup>rench Connection*

**JULY 13–27, 2013**

WITH PRE-FEST ACTIVITIES JULY 6–12

**PAUL GOODWIN** *Artistic Director and Principal Conductor*

**BACHFESTIVAL.ORG** | 831.624.1521

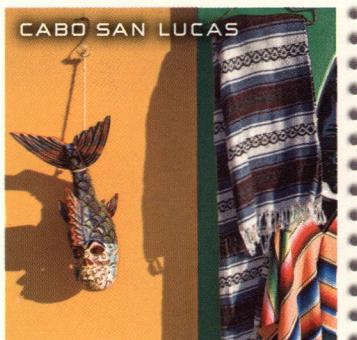
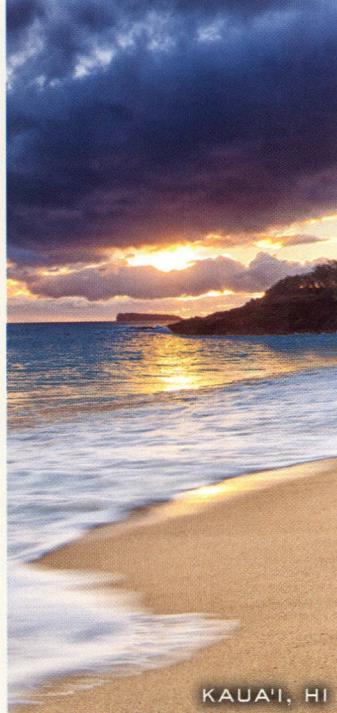
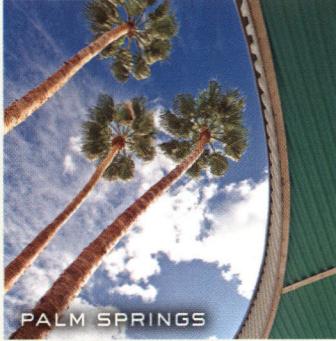
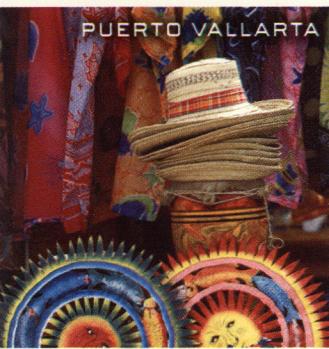
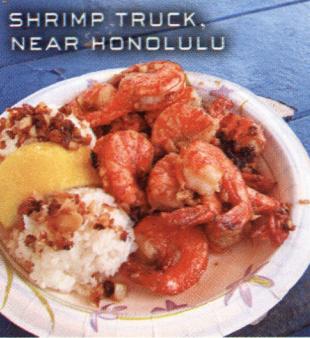
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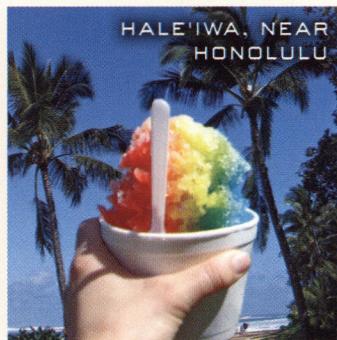
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# Welcome to our 2013 Season

This year we will take a musical journey exploring French connections, both familiar and unfamiliar. Bach was deeply influenced by French music and style and we take that as our starting point before fanning out in all musical directions.

We open on Saturday with a rarely performed grand cantata by J.S. Bach and follow it with the greatest of all French choral pieces, the Fauré Requiem, sung by the Festival Chorale and Chorus. On Sunday, after 14 years, you can hear one of Bach's finest choral masterpieces, the Christmas Oratorio, performed in its entirety in one glorious afternoon, completing a four year cycle of his greatest works.

Monday has rightly become the domain of our concertmaster Peter Hanson. He will excite you with a mixed program of virtuosic string music by the baroque masters. For something completely different, Tuesday's concert will lead you through a themed evening of French compositions, from 15th and 16th century choral and orchestral music all the way to Bizet's Carmen, via Lully, Bach, Poulenc and others. The ever popular David Gordon, in his 25th anniversary year, provides entertainment and education in equal measure.

Wednesday and Thursday show two completely contrasting sides to the Carmel Bach Festival experience: on Wednesday, director Andrew Megill takes you back to the beautiful Carmel Mission Basilica with an intoxicating choral program designed for this wonderful acoustical setting. In contrast, jazz and classical pianist Stephen Prutsman will help you let your hair down on Thursday night with jazz, Bach and the flavor of a French salon.

The culmination of the festival week brings us to our orchestral showcase – Rameau, Ravel and Berlioz with his towering Symphonie Fantastique, played in an historically informed style. But, if you have missed any concert or just want to hear a favorite again, you can enjoy highlights of the Festival weaved together in our Best of the Fest!

I have outlined only the main concerts here; however all through the day you will find chamber music and choral delights — the Schubert Octet, string quartets, solo recitals and vocal presentations, instrumental showcases, and lectures. There is not a more entertaining or stimulating two-week festival in America.

I look forward to meeting you and sharing my enthusiasm for this spectacular festival!

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**Season Supporters:** Anonymous; Bill and Nancy Doolittle;  
Don and Carol Hilburn; Violet Jabara Jacobs;  
Jeptha and Elizabeth Wade





## BETSEY PEARSON :: BOARD PRESIDENT

Welcome to the 76th season of the Carmel Bach Festival!

This is a festival with a rich tradition of joy and a feeling of celebration. Each season, we gather to hear familiar music that feeds our souls and delights our ears. We can anticipate being introduced to new works and fresh interpretations that will add to our appreciation and understanding of J. S. Bach and his great influence on music through the ages.

The Carmel Bach Festival has been an integral part of my summer for years and it is an honor to serve as the Board President. When I'm asked what prompted me to take on this responsibility, I respond, "How could I not when for years the beauty of the music

has touched my soul and challenged my mind so profoundly and meaningfully?" In my last 30 plus years of involvement, my passion for and knowledge of baroque music has grown and evolved. The importance of the relationships and friendships built over the years cemented my decision.

This season I salute one of these special relationships – one of the many fine artists and teachers who make this such a memorable music journey. I celebrate our dramaturge David Gordon. Many are the talents that have built the Carmel Bach Festival during these 76 years, but I'd like to pay particular homage to the voice, knowledge, humor and insight of David Gordon as he celebrates his 25th season. We value and applaud David and thank him for his dedication to the Carmel Bach Festival. We are grateful for his training and encouraging younger artists through the Adams Master Classes and for the enlightenment he offers us all with each pre-concert lecture.

As the 2013 season begins, I greet and thank you all for being a part of this Festival family. I embrace those who have shared many years of extraordinary concerts and performances with me and I welcome musicians and patrons new to the Festival.

Now I invite us all to immerse ourselves in the sound and delight in the offerings of this 76th season. Enjoy!

*Thank you,  
Betsey H Pearson*



## DEBBIE CHINN :: EXECUTIVE DIRECTOR

When I think about what it takes for a 76-year old non-profit early classical music organization to remain fresh and relevant, my mind goes to martinis. They ought to be shaken or stirred constantly in order to keep the flavors from becoming bland. The same can be said for successful businesses that constantly shake things up to keep the creative juices flowing, to challenge their internal status quo, to question if their ingredients are still fresh and who consistently reinvent themselves.

Here at the Carmel Bach Festival, we've been asking ourselves a lot of questions about ways to preserve our longstanding tradition of presenting the timeless works of J.S. Bach.

And yet we want to shake things up so that we meet the interests of the future-facing Generations X, Y, and Z, Digital Natives and others for whom classical music and the experience of attending a live concert may be a bit foreign. Most of us know the indescribable transformative impact of a shared communal experience by listening to a stunning choral work or a reflective oratorio and feeling as if you have just moved a little closer to the heavens. How do we impart that to those who have not yet been to a Carmel Bach Festival season?

Here are some changes you'll see while you're here and during your subsequent visits:

- We are working to integrate young professionals in all areas of the Carmel Bach Festival. We already do this via our Virginia Best Adams program which supports the work of emerging singers. We want to focus on opening up opportunities for 20, 30 and 40-somethings to be represented among our staff, in our audiences, as volunteers, within our donor family, and on our board. We had a successful kick-off event in March which was attended by over 100 young constituents interested in becoming more connected with CBF. You'll see most of them involved with friend-raising and fundraising activities in July and throughout the year. They will teach us what it will take for their friends and business associates to become more engaged with CBF and I am open-minded to learn how we must change in order to be more relevant to this demographic.
- We will make a stronger effort to welcome members of the military by offering specially priced tickets and to meet them after our concerts to convey our appreciation and profound thanks.
- We are deepening our engagement levels with our three community partners: Rancho Cielo Youth Campus, Youth Orchestra of Salinas, and the Oldemeyer Center in Seaside. Previously held as 1-day performance visits, we will expand our partnerships so that we work in closer collaboration in Salinas and Seaside to bring music and dialogue to these communities throughout the year. These initiatives are designed to break down prejudices and perceptions of classical music and to burst open the doors so that our work is more accessible to those without financial means. We are invigorating who participates in our work and opening up broader avenues for arts engagement and dialogue.
- One of the many unique experiences of CBF is the opportunity to engage with our world-class musicians when they are off-stage. Many of you know how to do this but for those of you who are new, we will make it very easy to have a "free connection" with our musicians (who are just as eager to connect with YOU). We will create "Musician Hotspots" so that at every venue and after every concert, you will have a chance to hook up with some musicians for a quick 15 minutes. Find more information on page 49!

As Paul Goodwin mentions in his welcome letter, we are indeed bubbling with new life and innovation. And so we welcome you to a new era at the Carmel Bach Festival as we move towards expanded performance and presentation genres that are reflective of the arts in the 21st century. We thank you, too, for your partnership and feedback as the Festival continues to strive for artistic excellence and meaningful engagement with our communities now and in the future.

*Cheers!*

*Olli*

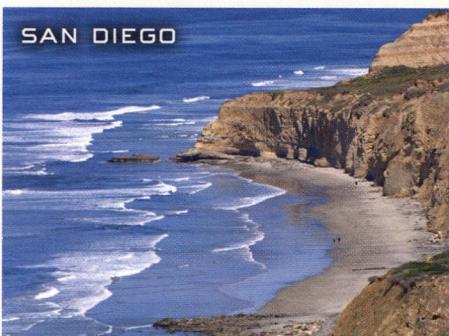
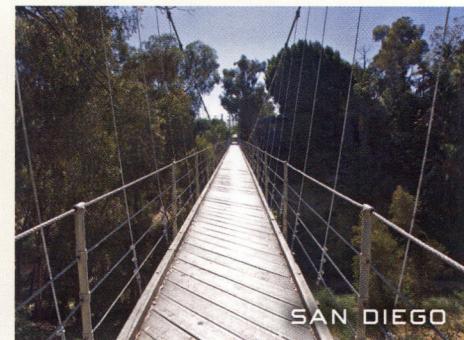
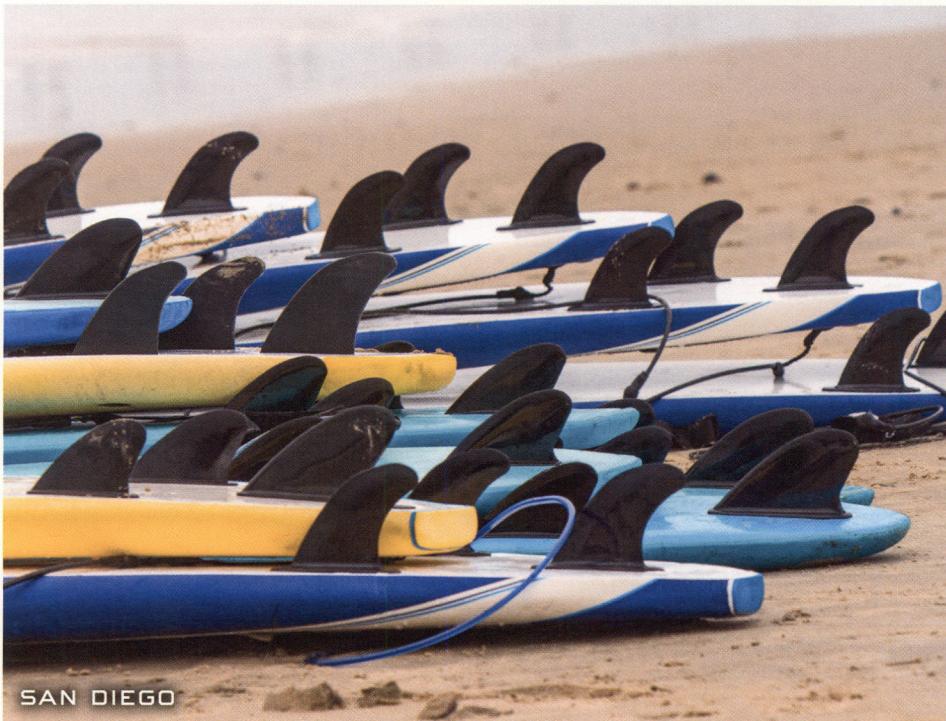
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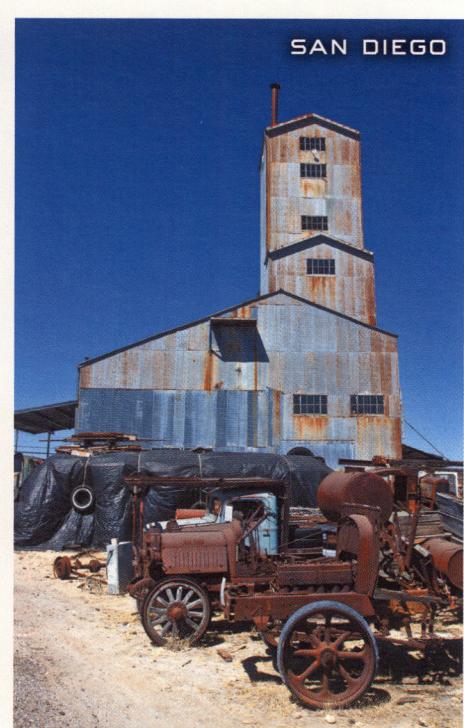
**Union Bank is proud to support the 76th Annual Carmel Bach Festival.**



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## Have a question? Need tickets?

Carmel Bach Festival  
PO BOX 575 (mailing address)  
NW Corner of 10<sup>th</sup> and Mission, Cottage 16  
(physical address)  
Carmel, CA 93921 • 831-624-1521  
[www.bachfestival.org](http://www.bachfestival.org)  
[info@bachfestival.org](mailto:info@bachfestival.org)

*The Carmel Bach Festival celebrates the works,  
inspiration, and ongoing influences of J.S. Bach  
worldwide by immersing audiences in a festival  
experience integrating music, education and ideas.*

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FESTIVAL EVENTS

**Saturday, July 6, 10:00am (ST)**  
OPEN REHEARSAL\*  
Chorale and Chorus Piano Rehearsal

**Sunday, July 7, 4:00pm (ST)**  
YOUNG MUSICIANS SHOWCASE\*

**Monday, July 8, 12:00pm (CW)**  
MASTER CLASS OPEN SESSION\*

**Wednesday, July 10, 5:00pm (CF)**  
CHAMBER CONCERT  
A Bach Prelude with wine reception

**Thursday, July 11, 12:00pm (CW)**  
MASTER CLASS OPEN SESSION\*

**Thursday, July 11, 5:00pm (ST/105)**  
BACH TO MODERN MUSIC AND  
HIP-HOP LECTURE\*  
John Wineglass

**Thursday, July 11, 7:00pm (ST)**  
OPEN REHEARSAL\*  
Bach, Fauré, and Handel

**Friday, July 12, 5:30pm (CVR)**  
Gala Dinner and Live Auction

**SATURDAY, 13TH**

**Art Raffle Open\***  
**Bach Boutique Open\***  
6:45pm PRE-CONCERT TALK\*  
Eternity and Paradise (ST/105)  
7:20pm TOWER MUSIC\* (ST)  
8:00pm MAIN CONCERT (ST)  
Bach to Fauré with post-concert reception

**WEDNESDAY, 17TH**

10:00am OPEN REHEARSAL\*(ST)  
Symphonie Fantastique  
2:30pm CHAMBER CONCERT  
Rivalry and Ridicule (AS)  
5:00pm CHAMBER CONCERT  
Twilight Trios (CF) with wine reception  
7:55pm TOWER MUSIC\* (CM)  
8:30pm MAIN CONCERT (CM)  
Founders' Concert

**SUNDAY, 21ST**

12:45pm PRE-CONCERT TALK\*  
Christmas in Leipzig (ST/105)  
1:45pm TOWER MUSIC\* (ST)  
2:30pm MAIN CONCERT (ST)  
Christmas Oratorio  
8:30pm CHAMBER CONCERT  
Buxtehude—Membra Jesu Nostri (AS)

**THURSDAY, 25TH**

12:00pm MASTER CLASS\* (CW)  
Open Session  
2:30pm CHAMBER CONCERT  
Mélodies Françaises (AS)  
5:00pm CHAMBER CONCERT  
Bach in the Cathedral (CC)  
7:00pm PRE-CONCERT TALK\*  
Playbach! (ST/105)  
8:00pm MAIN CONCERT (ST)  
Stephen Prutsman plays Bach and more

**SUNDAY, 14TH**

12:45pm PRE-CONCERT TALK\*  
Christmas in Leipzig (ST/105)  
1:45pm TOWER MUSIC\* (ST)  
2:30pm MAIN CONCERT (ST)  
Christmas Oratorio  
8:30pm CHAMBER CONCERT  
Schubert Octet (ST)

**THURSDAY, 18TH**

12:00pm MASTER CLASS\*  
Open Session (CW)  
2:30pm CHAMBER CONCERT  
Mélodies Françaises (AS)  
5:00pm CHAMBER CONCERT  
Bach in the Cathedral (CC)  
7:00pm PRE-CONCERT TALK\*  
Playbach! (ST/105)  
7:00pm COMMUNITY CONCERT  
(OC)\*  
8:00pm MAIN CONCERT (ST)  
Stephen Prutsman plays Bach and more

**MONDAY, 22ND**

11:00am CHAMBER CONCERT  
Bach Organ Recital (CM)  
12:00pm MASTER CLASS  
OPEN SESSION\* (CW)  
2:30pm CHAMBER CONCERT  
Transcendent Bach (AS)  
7:00pm PRE-CONCERT TALK\*  
Concerto Fireworks (ST/105)  
7:00pm COMMUNITY CONCERT\*  
(SH)  
8:00pm MAIN CONCERT (ST)  
Concertmaster Peter Hanson Presents

**FRIDAY, 26TH**

11:00am CHAMBER CONCERT  
Music from Salons and Brothels (WS)  
2:30pm CHAMBER CONCERT  
Beethoven's Brio (AS)  
5:00pm YOUTH CHORUS  
SHOWCASE\* (AS)  
6:45pm PRE-CONCERT TALK\*  
The Life of an Artist (ST/105)  
7:20pm TOWER MUSIC\* (ST)  
8:00pm MAIN CONCERT (ST)  
Concert Fantastique

**MONDAY, 15TH**

11:00am CHAMBER CONCERT  
Bach Organ Recital (CM)  
12:00pm MASTER CLASS  
OPEN SESSION\* (CW)  
2:30pm CHAMBER CONCERT  
Transcendent Bach (AS)  
7:00pm PRE-CONCERT TALK\*  
Concerto Fireworks (ST/105)  
8:00pm MAIN CONCERT (ST)  
Concertmaster Peter Hanson Presents

**FRIDAY, 19TH**

1:00pm CHAMBER CONCERT  
Music from Salons and Brothels (WS)  
2:30pm CHAMBER CONCERT  
Beethoven's Brio (AS)  
6:45pm PRE-CONCERT TALK\*  
The Life of an Artist (ST/105)  
7:20pm TOWER MUSIC\* (ST)  
8:00pm MAIN CONCERT (ST)  
Concert Fantastique

**TUESDAY, 16TH**

1:00pm CHAMBER CONCERT  
Bach's Brunch—Solo Suites (STF)  
2:30pm CHAMBER CONCERT  
Impressions of Paris (AS)  
6:45pm PRE-CONCERT TALK\*  
Vive la France! (ST/105)  
7:20pm TOWER MUSIC\* (ST)  
8:00pm MAIN CONCERT (ST)  
Inside the Music: French Beginning to End

**SATURDAY, 20TH**

11:00am CHAMBER CONCERT  
Parisian Matinée Concertante (ST)  
4:00pm CHAMBER CONCERT  
Youth Chorus (AS)  
6:45pm PRE-CONCERT TALK\*  
Eternity and Paradise (ST/105)  
7:20pm TOWER MUSIC\* (ST)  
8:00pm MAIN CONCERT (ST)  
Bach to Fauré

**TUESDAY, 23RD**

11:00am LECTURE AND FILM\*  
John Wineglass and William Skeen (ST/105)  
1:00pm CHAMBER CONCERT  
Bach's Brunch—Solo Suites (STF)  
2:30pm CHAMBER CONCERT  
Impressions of Paris (AS)  
6:45pm PRE-CONCERT TALK\*  
Vive la France! (ST/105)  
7:20pm TOWER MUSIC\* (ST)  
8:00pm MAIN CONCERT (ST)  
Inside the Music: French Beginning to End

**WEDNESDAY, 24TH**

2:30pm CHAMBER CONCERT  
Rivalry and Ridicule (AS)  
5:00pm CHAMBER CONCERT  
Twilight Mozart (CF) with wine reception  
7:55pm TOWER MUSIC\* (CM)  
8:30pm MAIN CONCERT (CM)  
Founders' Concert

**SATURDAY, 27TH**

11:00am CHAMBER CONCERT  
Parisian Matinée Concertante (ST)  
1:30pm CHAMBER CONCERT  
Adams Vocal Master Class Showcase (ST)  
7:30pm BEST OF THE FEST (ST)  
note 7:30pm start time with post-concert reception

**VENUE CODES:**

AS = All Saints Church  
CC = San Carlos Cathedral, Monterey  
CF = Church in the Forest, Pebble Beach  
CM = Carmel Mission  
CVR = Carmel Valley Ranch  
CW = Church of the Wayfarer  
OC = Oldemeyer Center, Seaside  
SH = Sherwood Hall, Salinas  
ST/105 = Sunset Center, Studio 105  
STF = Sunset Center Theater Foyer  
ST = Sunset Center Theater  
WS = Wave Street Studio, Monterey

\* FREE EVENT

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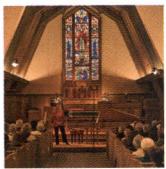
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# Venue Information

## ALL SAINTS' CHURCH **AS**

**LOCATION:** Ninth & Dolores, Carmel  
**PARKING:** On the street or at Sunset Center  
**MORE INFO:** [www.allSaintscarmel.org](http://www.allSaintscarmel.org)



The original All Saints' Church, built in 1913, now serves as City Hall for Carmel-by-the-Sea. Construction on the present church began in 1941, was delayed during WWII, and resumed under the direction of Rector Alfred Seccombe in 1946. Designed by Robert R. Jones, the church reflects Seccombe's vision that it be harmonious and indigenous to the Carmel surroundings.

## CHURCH IN THE FOREST **CF**

**LOCATION:** Stevenson School  
3152 Forest Lake Road, Pebble Beach  
**PARKING:** Onsite lot  
**MORE INFO:** [www.churchintheforest.org](http://www.churchintheforest.org)



This community chapel is noted for its soaring ceilings, giant wooden pillars and lattice-covered windows with a wall of glass behind the altar, revealing a living tapestry of birds, trees and sky. Its resident Greg Harrold pipe organ is perfectly situated high in the rear balcony where the wonderful acoustics of the chapel enhance the tonality of this exceptional instrument.

## CHURCH OF THE WAYFARER **CW**

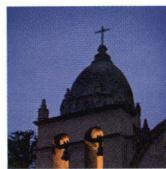
**LOCATION:** Seventh & Lincoln, Carmel  
**PARKING:** On the street or at Sunset Center  
**MORE INFO:** [www.churchofthewayfarer.com](http://www.churchofthewayfarer.com)



Designed to reflect the emerging style and character of the area, the chapel is an architectural homage to the many artists and artisans settling in Carmel in the 1940s. Its Schoenstein & Company pipe organ was custom built in 1950 and remains one of the largest pipe organs on the Monterey Peninsula.

## CARMEL MISSION BASILICA **CM**

**LOCATION:** 3080 Rio Road, Carmel  
**PARKING:** Two onsite lots  
**MORE INFO:** [www.carmelmission.org](http://www.carmelmission.org)



Founded in 1771, Mission San Carlos Borromeo de Carmelo was the second mission founded by Father Junipero Serra during his administration as Father-Presidente of the Alta California Mission system. Father Serra had wished to build a permanent stone house of worship in the style of those in Mexico and Spain; however, due to the scarcity of skilled masons in the province of California, its construction was delayed until well after his death in 1784.

## OLDEMEYER CENTER **OC**

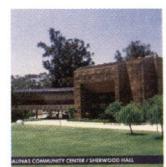
**LOCATION:** 986 Hilby Avenue, Seaside  
**PARKING:** Onsite lot  
**MORE INFO:** [www.ci.seaside.ca.us](http://www.ci.seaside.ca.us)



The City of Seaside's Oldemeyer Center is the venue for our free Community Concert on Thursday, July 18.

## SHERWOOD HALL **SH**

**LOCATION:** 940 N. Main Street, Salinas  
**PARKING:** Onsite lot  
**MORE INFO:** [www.steinbeck.org](http://www.steinbeck.org)



Sherwood Hall is the venue for our free Community Concert on Monday, July 22.

## SAN CARLOS CATHEDRAL **CC**

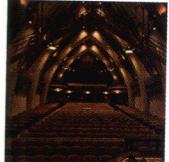
**LOCATION:** 500 Church Street, Monterey  
**PARKING:** Directly across the street  
**MORE INFO:** [www.sancarloscathedral.org](http://www.sancarloscathedral.org)



Completed in 1794, the Cathedral is the oldest continually functioning church, the first stone building in the state of California, and is one of the state's exceptional historic monuments.

## SUNSET THEATER ST

LOCATION: Ninth & San Carlos, Carmel  
PARKING: Onsite lots, free with CBF ticket after 6pm  
MORE INFO: [www.sunsetcenter.org](http://www.sunsetcenter.org)



Located within the Sunset Center complex, the Theater plays host to our Main Concerts and several Chamber Concerts. With a major renovation completed in 2003, the new Sunset Theater retains its Gothic-inspired arches while boasting enhanced acoustics in a state-of-the-art environment for musicians and audience members alike.

## SUNSET STUDIO 105

This location of all Festival lectures is located in the lower level of the Sunset Center complex.

## WAVE STREET STUDIOS WS

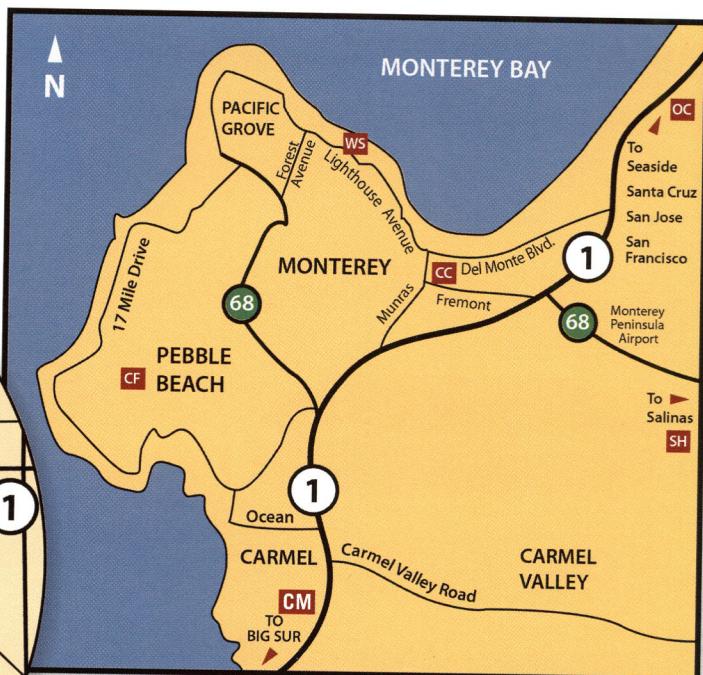
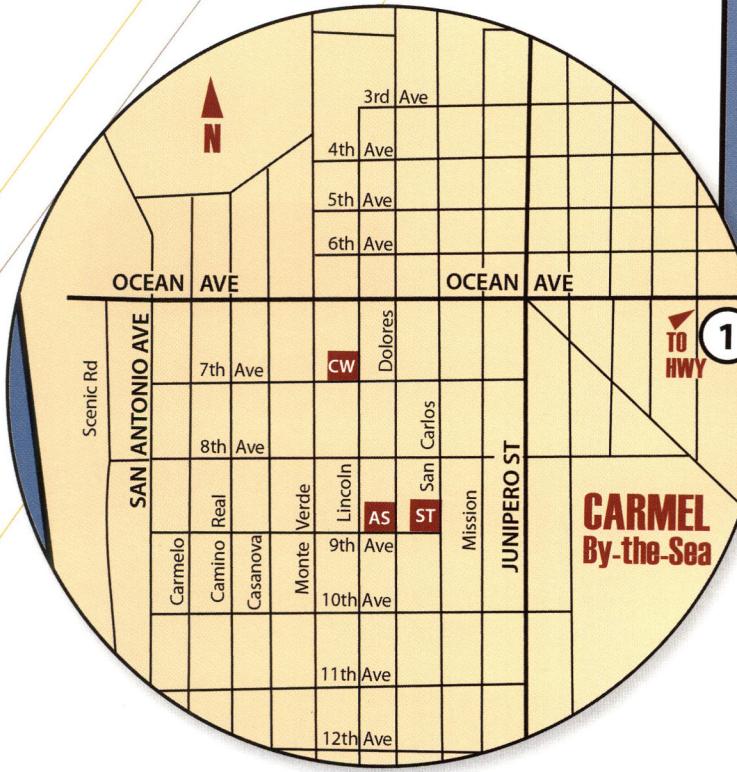
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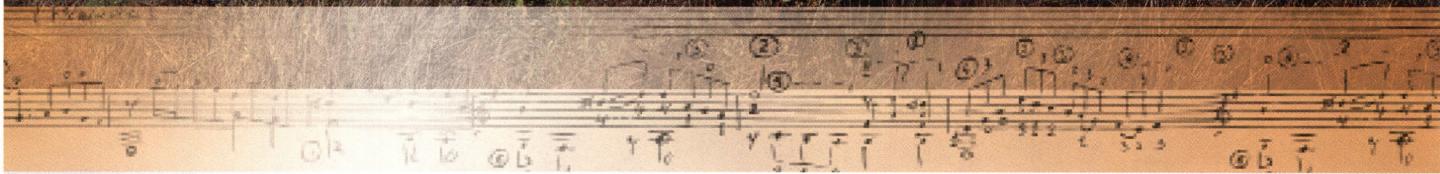


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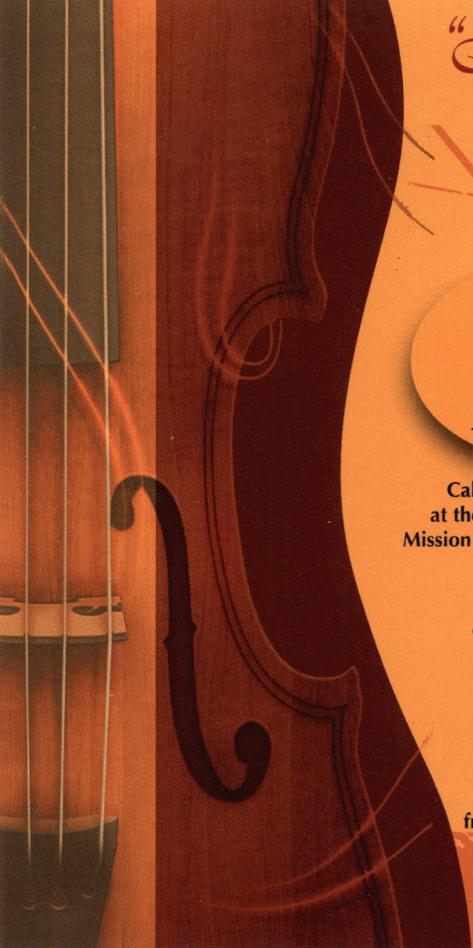
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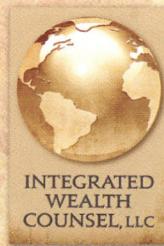


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# PAUL GOODWIN

*Artistic Director and Principal Conductor*

One of Europe's most versatile and creative conductors, Paul Goodwin is now in his third season as Artistic Director and Principal Conductor of the Carmel Bach Festival.

Based near London, Goodwin's career has taken many twists and turns. Like many British musicians, he was involved in music from an early age as a boy soprano (in the renowned Temple Church Choir in central London) and then oboist.

He went to University in Nottingham where he studied composition, analysis and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in London, Vienna and Salzburg. He became known throughout the world as one of the players in the forefront of the Early Music revival.

In his 16 years as a professional oboist, Paul

played for most of the great directors in the early music world, performed concertos in the finest concert halls and made many solo and obbligato recordings. All this came to an end when he was offered a number of prestigious conducting engagements and decided to jump fully into his other love – conducting – traveling to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a GRAMMY in the US and a Gramophone award in Britain. The English Chamber Orchestra offered him the position of Principal Guest Conductor, a post he held for six years, and he has met with considerable success with Bach's staged *St. Matthew Passion* in collaboration with director Jonathan Miller.

Paul has a strong association with many orchestras and opera houses in Germany and particularly its fine radio symphony

orchestras with whom he is able to indulge his passion for unusual repertoire, interesting juxtapositions of composers, and pairings of old and new music.

Elsewhere, he has conducted many national orchestras including those of Spain, Sweden, Belgium, Czech Republic, France, Scotland, New Zealand, Malaysia and Finland, plus many national chamber orchestras. In the United States

his credits include guest conducting appearances with the Minnesota Orchestra, the Seattle Symphony, the National Symphony in Washington, DC, the Philadelphia Orchestra, the Saint Paul Chamber Orchestra and the Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, the Hallé, BBC Philharmonic, Royal Scottish National and Scottish Chamber Orchestras as well as the Scottish and Welsh National Opera companies.

In recognition of his exceptional artistic service to the performance of works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatory in The Hague.

Paul resides in Surrey, to the west of London, with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, age 15, Tom, age 13, and Barnaby, age 11.



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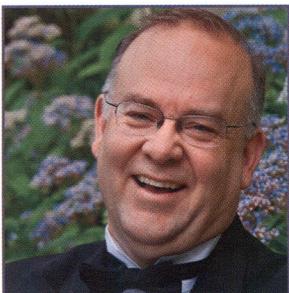
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# Artistic Leadership



## ANDREW MEGILL

Associate Conductor;  
Director of Chorale and Chorus  
**Princeton, New Jersey**

Andrew is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly composed works. He has prepared choruses for performances with many leading orchestras, including the Montreal Symphony Orchestra, New York Philharmonic, National Symphony, Cleveland Orchestra, and Dresden Philharmonie, collaborating with conductors such as Pierre Boulez, Charles Dutoit, Rafael Frühbeck de Burgos, Kurt Masur and Kent Nagano. Andrew teaches at Westminster Choir College in Princeton, New Jersey, and serves as chef de chœur for the Montreal Symphony Orchestra and as music director of the Masterwork Chorus. He is especially admired for his work in baroque music. He is artistic director of Fuma Sacra, one of America's finest ensembles specializing in early music, and frequently collaborates with leading baroque specialists, including Masaaki Suzuki and Ton Koopman. Andrew has been a guest conductor at the Yale Institute of Sacred Music, the Juilliard Opera Center, and Emmanuel Music (Boston), and served as interim choirmaster for Trinity Church (Wall Street) in Manhattan. He has conducted regional and world premieres of works by Caleb Burhans, Paul Chihara, Sven-David Sändstrom, Lewis Spratlan, Stephen Stucky, Jon Magnusson and Arvo Pärt and has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, puppeteer Basil Twist and filmmaker Ridley Scott.

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## PETER HANSON

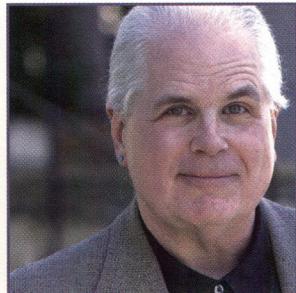
Concertmaster; Director of  
Monday Main Concert  
**London, England**

Peter has played with the Academy of St. Martin's-in-the-Fields, The London Chamber Orchestra, The London Sinfonietta and other London orchestras. He also formed the Hanson String Quartet and led for Roger Norrington and the Orchestra of the Age of Enlightenment, playing romantic repertoire. Soon a vision of a new type of quartet emerged; the Eroica Quartet was formed with colleagues from the world of period instrument performance.

Recordings of all the Mendelssohn quartets, all the Schumann quartets and various Beethoven quartets soon followed on the Harmonia Mundi label. In February 2012, their recordings of the Ravel and Debussy quartets were released.

Peter has been the concertmaster for Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique for over 20 years. In November, 2012, he was the concertmaster soloist with John Eliot Gardiner for a European tour playing Beethoven's *Missa Solemnis*, which was also went to the U.S., where they played in Carnegie Hall, NY and Orange County, CA. In October 2013 they will tour Switzerland and neighbouring countries. This May Peter was invited by the Singapore Symphony Orchestra to direct from the violin two baroque programs and has also toured Taiwan and Japan.

**Musician Sponsor:** Dr. Ise Kalsi



## DAVID GORDON

Dramaturge; Adams Master  
Class Director  
**Carmel, California**

Now in his 25th season, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than 80 Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at every major North American Bach festival, and at Bach festivals in Europe, South America and Japan. On the operatic stage David has performed 60 principal roles with the Metropolitan Opera, San Francisco Opera, Chicago Lyric Opera, Houston Grand Opera, Washington Opera (Kennedy Center), Hamburg Staatsoper and many other companies. A prolific recording artist, David appears on seventeen CDs for RCA Read Seal, Decca, London, Telarc, Dorian, Newport and Vox. David is a busy voice teacher, performer, and seminar presenter, and he maintains a fascinating website: [www.spiritsound.com](http://www.spiritsound.com).

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## ALLEN WHEAR

Chamber Concert Director;  
Principal Cello  
**New York, New York**

Allen is Associate Principal Cello of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. He has performed as soloist with Tafelmusik, Brandenburg Collegium, Aradia Ensemble, Philadelphia Classical Symphony and the Charleston Symphony, among others. He has appeared with the Smithsonian Chamber Players, Musica Antiqua Köln, the Vienna's Boys Choir, Concert Royal, the Mozartean Players, Washington Bach Consort, and Aradia Ensemble, and at the Maggio Musicale in Florence, Italy. He teaches baroque cello at the University of North Texas College of Music and has given master classes at universities across the U.S. and Canada. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers University and was the recipient of an ITT International Fellowship to study with Anner Bylsma in Amsterdam. His liner notes for recordings of Mozart and Beethoven symphonies have appeared on the Analekta and Sony labels. Allen's recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

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# Artistic Leadership



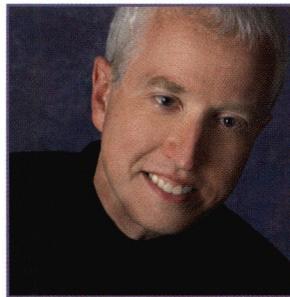
## ANDREW ARTHUR

Principal Keyboard; Director of *Twilight in the Cathedral*  
**Cambridge, England**

An acknowledged specialist in the music of the Baroque and Classical periods, Andrew is highly regarded on the concert platform and has appeared at many prestigious international festivals. He currently holds the positions of Associate Director of The Hanover Band, Principal Conductor of the Euterpe Baroque Consort based in Belgium and Musical Director of his own period-instrument ensemble and vocal consort, Orpheus Britannicus. Andrew appears frequently on television and radio broadcasts, and has played on numerous CD and DVD recordings for the BBC, ASV, Soli Deo Gloria, Opera Rara, Griffin and Priory Records, all of which have been met with enthusiastic praise in the international musical press. Andrew has maintained a life-long commitment to liturgical music, an interest nurtured initially through his early training as a cathedral chorister and subsequently as organ scholar and acting precentor at Gonville and Caius College, Cambridge and as deputy lay-clerk at St. John's College, Cambridge. He has since held the positions of Associate Director of Music at the world-famous Butterfield Church of All Saints, Margaret Street and Deputy Master of Music of the Chapels Royal, HM Tower of London. At present, Andrew works throughout the academic year training the organ scholars and conducting the chapel choir at Trinity Hall.

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## MICHAEL BEATTIE

Adams Master Class Music Director; Organ and Harpsicord  
**Cambridge, Massachusetts**

Michael has received international attention as a conductor and keyboardist specializing in the music of the Baroque period. For Boston's Emmanuel Music, he conducted *Ariodante*, the *St. John Passion*, the complete Bach motets, a recent concert of the music of Haydn and Schoenberg, as well as more than one hundred Bach cantatas. Other conducting engagements have included *Rodelinda* (Cambridge Lieder and Opera Society), *Dido and Aeneas* (Glimmerglass Opera), *Rinaldo* (Pittsburgh Opera), *The Threepenny Opera* (American Repertory Theater) and Handel's *Teseo* with Chicago Opera Theater. He toured internationally with director Peter Sellars: as Assistant Conductor for the Mozart/Da Ponte cycle; organist for the Bach cantatas with Lorraine Hunt Lieberson; and pianist for Weill's *Kleine Mahagonny* and Bach's *Dialogue between Fear and Hope after Death..* Recent keyboard highlights include concerts with the Chamber Music Society of Lincoln Center, Les Violons du Roy, Pegasus Early Music, and Emmanuel Music. Michael holds degrees from the Eastman School of Music and Boston University where he is currently a teaching associate. He has recorded for KOCH International and Nonesuch records.



## JOHN KOZA

Youth Chorus Director and Conductor; Assistant Conductor of the Chorus  
**Salinas, California**

This is John's 18th season with the Festival. John has also been the artistic director and conductor for the Camerata Singers since 1999, director of music for First Presbyterian Church of Monterey since 2002 and an adjunct faculty member at Hartnell College since 2001. He earned his bachelor of music in vocal performance and his master of music in choral conducting from San Jose State University. John has had a unique trajectory with the Festival singing in the chorus for five seasons, in the chorale for four seasons, and assuming the positions of youth chorus conductor and assistant conductor of the chorus for nine seasons. Well known for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.

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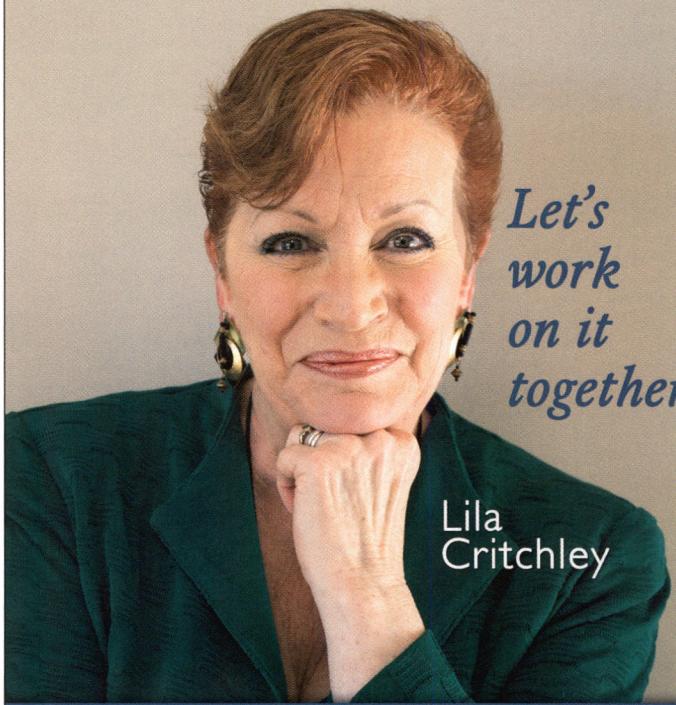
## SUZANNE MUDGE

Tower Music Director; Trombone  
**Bend, Oregon**

Sue plays principal trombone with the Central Oregon Symphony, conducts several youth and adult bands and ensembles through the Cascade School of Music, and is the trombone instructor at COCC. She does occasional studio work, performs with Proteus Chamber Players, is a guest conductor and adjudicator for wind bands, and recently was a soloist with the Linfield Chamber Orchestra. Sue has composed several works for brass and is spending more of her time at that craft as well as arranging for wind bands and brass ensembles. She also teaches at the Seven Peaks School and maintains a private teaching studio, Brass Latitude 44. Sue has a passion for contemporary music as well as early music, and performs on an Ewald Meini Drewelwecz Sackbut. While living in the San Francisco Bay Area, Sue was principal trombone with the Modesto Symphony and the Women's Philharmonic, and also performed with the Marin, Fremont, Berkeley, and San Jose Symphonies. Sue performed the world premiere of *No Trumpets, No Drums* by David Jaffe in 1992, has recorded at Skywalker Ranch for the Koch and New Albion labels, and received degrees from the University of the Pacific (BM) and the University of Arizona (MM).

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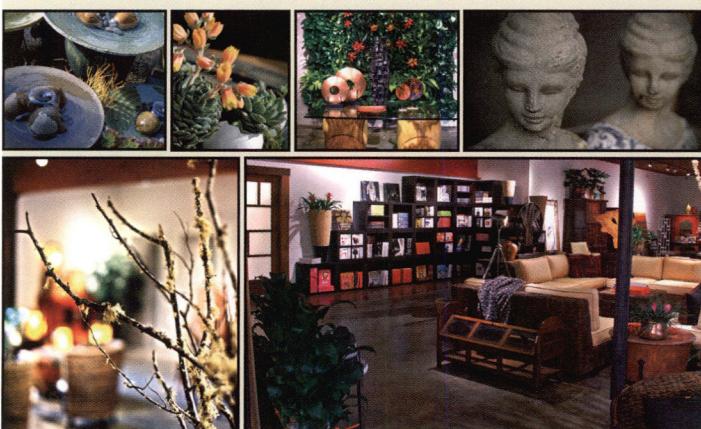


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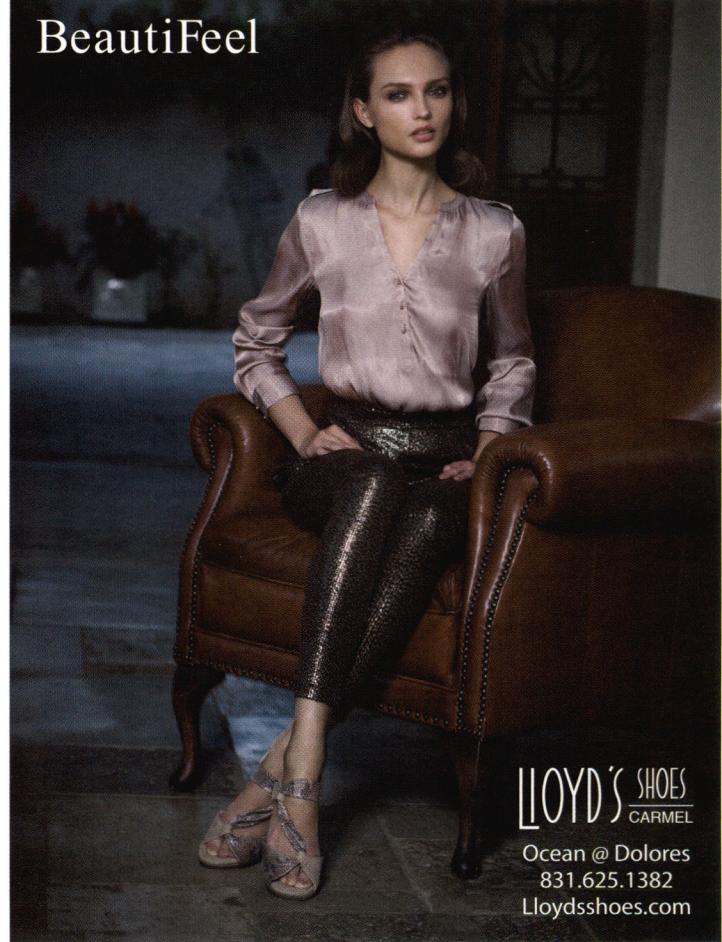
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# *David Gordon*

## *a Tenor for all Seasons\**



The joy of music, David age 2



David's first instrument, the accordion

David Gordon arrived in this world with a song in his heart. "He hummed," said his mother, Lois. "I could tell where he was in the house - there were always sound effects involved."

"Since birth I have related to the world through sound," says David. "When I was little, my mother would sit me down in the yard where she could see me from the kitchen window. I could stay there for hours, just listening - to the woods, the birds, the water splashing in the stream."

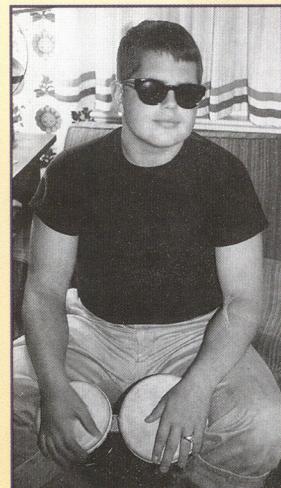
"I was too polite to be a demon on the drums, I didn't want to practice in the basement on an old upright piano, and the Cherub Choir at the Doylestown Presbyterian Church wasn't enough of an outlet but I thought, playing the accordion might be fun. Go figure." So, David's formal musical education began at the age of 11, with accordion lessons from Darlene Hunsberger at Pearlman's Record and Appliance Store in Doylestown, Pennsylvania. He might have become proficient had he not seen his teacher riding on a farm wagon in the Doylestown Memorial Day Parade as she accompanied fledgling ballerinas from Candy's "Gotta Dance" Studio. He didn't return for another lesson.

After the decline of his interest in the accordion and a quick stab at bongos, David began his search for musical expression, which led to the family attic, where, at the age of 13, he discovered his father's long-forgotten tenor banjo. With his great ear for music, David quickly graduated to a banjo with five strings and within a year was performing for literally tens of dollars monthly with local bluegrass and mountain music groups, including his own, the Spring Hill Boys, in 1964. David soon added guitar, mandolin and double bass to his instrumental skills and by the time he entered the College of Wooster (Ohio) as a freshman he was performing with Virgil Briggs and the Valley Ramblers at Mac 'n El's Breezeway Bar in Mt. Eaton, Ohio, where he was paid \$7.50 per night and all the beer he could drink in his own, reusable paper cup with his name on it. "They introduced me as 'Dave, who is majoring in FolkMusic at the College.'"

"In the early 1960s, folk music was all about listening to LPs and figuring out the chords of the



The Cherub Choir of Doylestown Presbyterian Church in 1954



Always on the leading edge of coolness, David with his bongo drums and shades

songs - everyone was playing *Freight Train* and *Wildwood Flower* and *Tom Dooley*, over and over. Although I didn't actually major in folk music at college, learning folk music by ear did teach me how to be a musician."

David went to college intending to become a high school music teacher, but his destiny awaited him on the stage. In 1968 the College of Wooster presented Mozart's opera *Cosi fan tutte* and David was offered a leading role. He said goodbye to Virgil and the boys in order to perform in the opera, and the rest is history.

In the world of classical music, David found an audience somewhat more genteel than at Mac 'n El's Breezeway Bar, where there was (really) a chicken wire screen to protect the performers from the audience. Opera audiences are less likely to get boisterous and throw things, at least in this day.

David made his musical way through the College of Wooster and then on to opera studies at McGill University in Montreal and two years in the Training Program at the Lyric Opera of Chicago, where he made his debut in 1973 in Richard Strauss' *Der Rosenkavalier*.

At that time, there were very few American opera training programs, and American singers typically began their careers in one of the many European opera houses, so David spent almost five years in residence at the opera in Linz, Austria. He used his great memory and mimicking skills to learn German, with the help of 45 private hours with a Berlitz instructor, because, "We would be singing to audiences who expected to understand us. Our diction had to be perfect." During his four seasons in Linz, David sang 323 performances of 19 different operas.

Because of David's connection to the Lyric Opera of Chicago, he bypassed regional opera stages in the U.S., and quickly established a distinguished international career as classical singer, teacher, lecturer and recording artist. He made his debuts with: the San Francisco Opera in 1981; Carnegie Hall in 1982; the Houston Grand Opera in 1983; Washington Opera at the Kennedy Center as well as the Hamburg State Opera in Germany in 1985; and the Met in 1986. He has a particular affinity for extreme make up and really odd character roles (of his performance in the opera *Andrea Chenier*, one reviewer stated that David was "a marvel of slimy evil").

David has appeared as a guest soloist with virtually every major North American orchestra, and other festivals and orchestras on four continents. He can be heard on 17 CDs on major labels and has served on the music faculties of several universities.

David was a student of the eminent American voice teacher, Dale Moore, who taught him how to stand and breathe, and the art of the two-octave arpeggio. At the Lyric Opera of Chicago, he studied dance with Maria Tallchief, and from the beloved Maestro Luigi Ricci he learned how to "spin a phrase." On stage, David carries himself with elegance, whether it is folk music, opera, or baroque concerts.



The Springhill Boys, 1964



Jamming with Virgil Briggs and his band. Note the cigarette in Virgil's hand



David as Vasek in Smetana's The Bartered Bride, Linz 1978



David in a Ponelle production of Verdi's *Rigoletto*, San Francisco Opera



Pang in Puccini's *Turandot*, San Francisco Opera

David first performed for the Carmel Bach Festival in 1983 after auditioning for Sandor and Priscilla Salgo in the basement of the Church of the Wayfarer. He then focused on the Oregon Bach Festival until 1990 when Nana Faridany, then the Festival Administrator of the Carmel Bach Festival, offered him the title role in Monteverdi's *Orfeo*, with Sandor Salgo conducting. "It's a rarely performed opera written in 1607," says David, "with one of the great tenor roles. Of course, I said, 'Yes!'"

That summer, David was also asked to teach the Virginia Best Adams Master Class, at that time an informal in-house coaching for singers from the Chorus and Chorale. It had been established in 1984 in Virginia's name by her friends and her children, Michael Adams and Anne Adams Helms. Virginia (who was a talented mezzo in her youth) was the only audience member at the working sessions.

David says, "In 1992, after seeing the potential for a true master class training program for young professional Baroque singers, I redesigned the program: in 1993 we opened the audition process to outsiders and found a free public venue for the sessions; I gave a fundraising concert at

Ansel and Virginia's house in the Highlands where we raised \$15,000 and, with the help of volunteer Sandy Parker, posted flyers all around town in the grocery stores and libraries, announcing that the master classes were open to the public." Since that time, David has adjudicated thousands of audition tapes and CDs of applicants from all over the world. Our 2013 Festival Countertenor Soloist, Daniel Taylor, was one of the four singers chosen by David for the first public Master Class at the Carmel Presbyterian Church in 1993. Other Master Class alumni who went on to become Festival favorites include Jeffrey Fields, David Newman, Matthew Anderson, Tim Krol, Colleen Hughes and Elspeth Franks.



Their colleagues called them "Lucy & Ethel" - onstage in *Tales of Hoffman* with Erie Mills and Jack Edleman



Makeup for the Dancing Master in Puccini's *Manon Lescaut*, San Francisco Opera



Pang in Puccini's *Turandot*, Lyric Opera of Chicago



Bardolfo in Verdi's *Falstaff*, Japanese production conducted by Seiji Ozawa



The Yurodivi in Moussorgsky's *Boris Godunov*, San Francisco Opera and the Yurodivi in Moussorgsky's *Boris Godunov*, Lyric Opera of Chicago



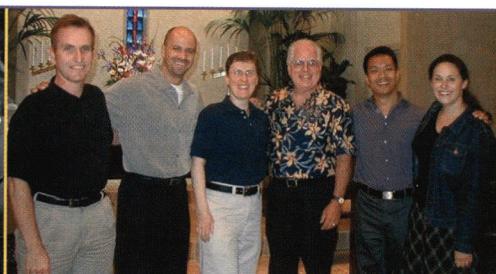
Makeup for Nemorino in Donizetti's *Elixir of Love*, Lyric Opera of Chicago



David with Anne Adams  
Helms and Michael  
Adams



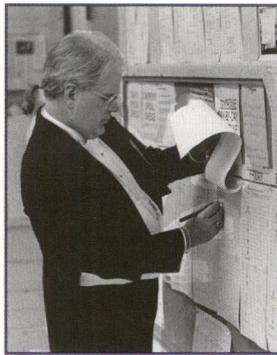
David with Virginia  
Best Adams



2002 Master Class: Daniel Lockert, Ryan  
Turner, Elspeth Franks, David Gordon,  
Brian Ming Chu, Jenni Samuelson



2003 Master Class: Elspeth Franks,  
Christine Jahn, Melinda Coffey, David  
Farwig, Daniel Hutchings, David Gordon



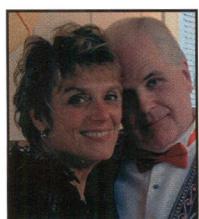
David making a schedule  
notation before a CBF  
concert, mid-90s

David's role has continued to expand at the Carmel Bach Festival. Together with former Music Director Bruno Weil, he was co-creator in 2006 of the Festival's popular "Inside the Music" concerts on Tuesday nights, and continues this summer in his role of narrator and historian. David also co-created the Young Musicians' Concert (with Nana Faridany in 2003), and with his wife, Ginna, organized the Bach Festival's first youth chorus of twenty teenaged girls, who sang the sweet soprano line in the *St. Matthew Passion* at the 2004 Festival.

(John Koza assumed directorship of the Youth Chorus in 2005 and developed it into what it is today). Currently, David is the Festival's Lecturer and Dramaturge, which loosely translates as "the guy who knows interesting facts about composers, their lives and their music and who can light people up about what they are going to hear."

David's vocal repertoire includes eight centuries of music, a half dozen languages and a variety of styles, from grand opera to concerts with orchestra to classical songs with piano to his own informal and humorous concerts with his guitar. As a singer and performer, David is a troubadour. He keeps a wide variety of music in his performing life and listens to everything from Hawaiian ukulele and bluegrass to opera arias, Tibetan chanting and ragas.

About settling in Carmel, David says, "I was ready to get off the road and out from under the pressure of performing, but I loved music and had lectured and taught at other festivals and universities. To be given the mission of inspiring audiences seemed a very natural step on my musical journey."



David and Ginna  
BB Gordon

"I love timelines of history. It's like having a navigational map - to see where you are, where you fit in, where you are going, how you are a part of things. That's what I want people to feel about the music we bring them at the Bach Festival. It's what the master classes are about; the Tuesday night concerts; the lectures; the supertitles. Everything I do is intended to help people enter the world of music."

• GINNA BB GORDON





*“...the unmistakable qualities of Bach’s music find their equivalent in his strong and highly individual artistic personality.”* — CHRISTOPH WOLFF

Carmel Bach Festival Board of Directors honor David Gordon's 25 years of artistic excellence, his highly individual artistic personality and countless contributions to the Festival.

*Bravo, David*

Carmel Bach Festival Board of Directors

# GREAT MEN OF OUR TIMES

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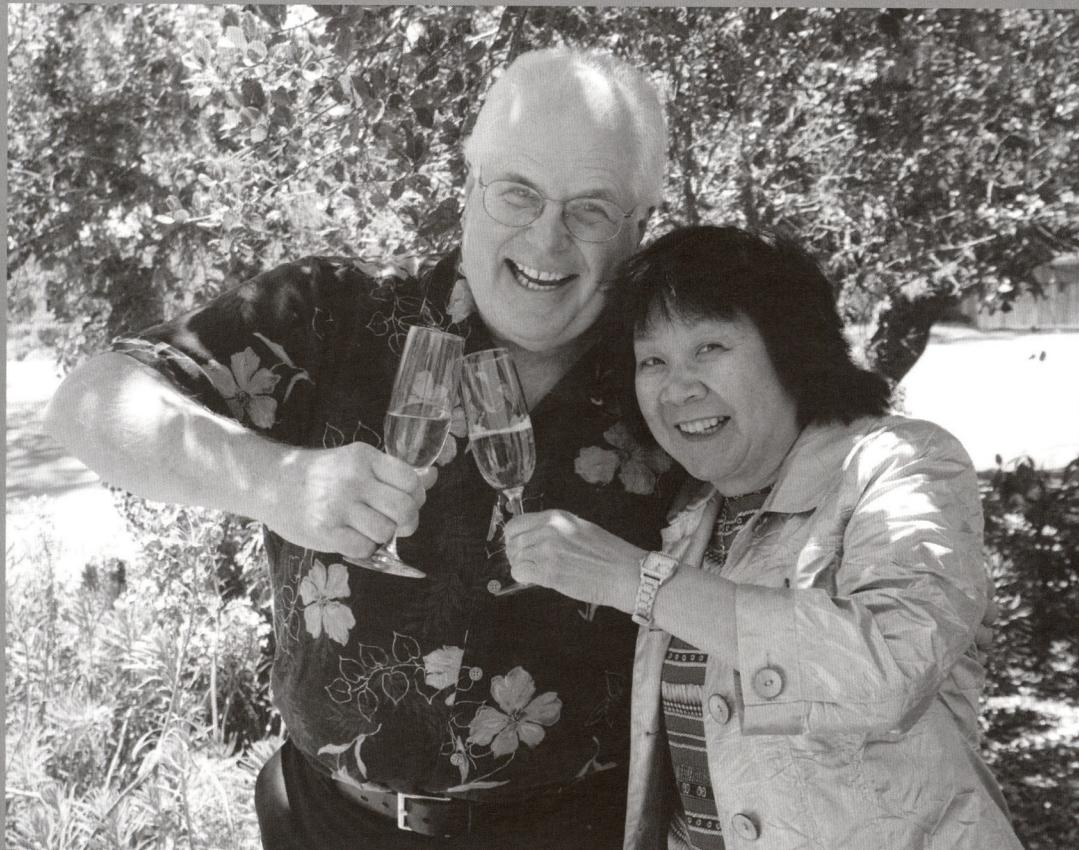
MAHATMA GANDHI

MARTIN LUTHER KING, JR.

AND, OF COURSE....DAVID GORDON

Thank you, David, for igniting the hearts, minds and souls  
of students all over the world, and for invigorating the Carmel Bach Festival  
for 25 glorious years.

**With love,**  
Debbie Chinn, Executive Director  
Carmel Bach Festival



Congratulations on 25 years of creative and  
selfless service to the CBF.

You encapsulate so much of the heart  
and soul of the Festival.

**PAUL GOODWIN,**  
Carmel Bach Festival Artistic Director  
and Principal Conductor

---

---

Congratulations David,  
on building a great program, inspiring so many young  
singers through the years, and honoring the memory of our  
beloved mother, Virginia Best Adams!

*Anne Adams Helms and Ken Helms*

***David: I've known and admired you  
since you arrived in Carmel.***

*Please plan to stay many more years.  
We all love you.*

**Betty Wade**

---

---

David,  
Your love and talent in guiding singers  
and audiences into the world of  
baroque singing is a treasured gift.

Doug McLean

I have so enjoyed your singing and lectures  
and friendship for 25 years.

*Thank you for all that  
you have done for the Carmel Bach Festival.*

Jean L. Brenner

---

Music is a more potent instrument than any other for education, because rhythm and harmony find their way into the inward places of the soul, ...imparting grace, and making the soul of him who is rightly educated, graceful. —Plato, *The Republic*

We honor David Gordon's  
graceful soul!

Bob and Leslie Mulford

**DAVID,**

We have marveled at your  
artistry and insight each  
year and look forward to  
many more.

*Cyril and Jeanne Yansouni*

David, With gratitude  
for 25 years of being the  
face and voice of our  
Festival. Thank you for the  
beauty of performance,  
eloquence of diction and  
your constant support of  
emerging artists.

**Dave and Julie Nee**

*David,  
You are C'est  
Magnifique!*

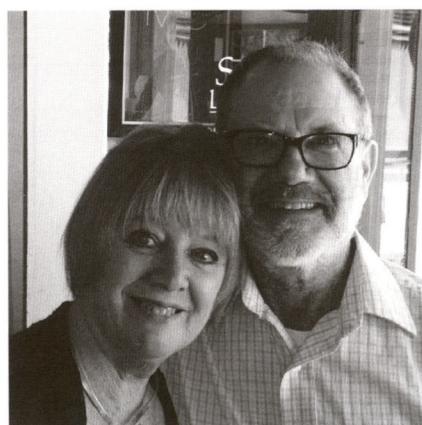
Jeryl Abelmann and Ann Hiner,  
*Carmel Bach Festival*  
*Gala Committee Co-Chairs*

David,  
Congratulations  
on 25 years.  
You are a valued  
colleague and  
a trusted friend.

With love,  
Elizabeth and Arthur Pasquinelli

Dear David,  
*Thank you for opening  
the door to joy and beauty.*

Much Love,  
Beverly and Larry Davidson



Dear David,  
Along with your kindness  
and approachability, you  
are so generous with  
your phenomenal musical  
knowledge.  
**We truly appreciate you.**

*Margaret Frank*

Thanks for your continuing contributions to the Carmel Bach Festival.

*Anonymous*

David—You have made an indelible memory for your audience, your students and your many CBF friends. Thank you for 25 wonderful years.

*Peter and Anne Albano*

David, thank you for illuminating the music, the composers and the times. You are our favorite Carmel Bach Festival Geek-in-Chief.

*Susie, Stan and Jack Brusa*

You have aged well friend. Congrats and blessings.

*Jack and Jane Buffington*

David, What you continue to offer us each year is insight into the human spirit and its drive to understand and respond to life's mysteries; through your many contributions to the Festival, you have inspired us to become more mindful, generous, and responsive in our own lives.

*Barbara and Gene Bullock-Wilson*

For many of us, you are the soul of the Festival—thanks for brilliantly sharing your knowledge, wit and humor.

*Ted and Dana Calhoon*

**Thank you, David, for entertaining, enlightening and amusing us these past 25 years!**

Your contributions to the success of the CBF are unique and very much appreciated.

Congratulations and best wishes.  
Duke and Vicki Slichter

You will always be what symbolizes the spirit of the Festival. Thank you for all that you continue to give.

*Alan Carlson*

David, Many thanks for all you do for the Festival and beyond.

*Jim and Sharon Chibidakis*

David Gordon is truly "A Man for All Seasons." Thank you, David, for your innumerable contributions to the art of music on the Monterey Peninsula during the past 25 years.

*Bob Davis and Rosalind Gray Davis*

David, Thank you for your full-time commitment which has brought added stature and credibility to our performing arts community and its future audiences.

*Bill and Nancy Doolittle*

We appreciate the musical connections you have made for the last 25 years. You bring the programs new life and we look forward to seeing you for the next 25 years. One of my favorites was the chart of Baroque musical influences and notable persons you put together that would make any music geek envious.

*Suzanne and Dave Dorrance*

For your love of the Festival, your incredible knowledge shared freely and your joy in music—our unending love and thanks.

*Stan and Gail Dryden*

David, The consummate performer, teacher, volunteer and friend. Congratulations on 25 years at the Festival and THANK YOU!  
*Susan DuCoeur*

---

Thanks for all the wonderful performances.  
*David and Bertie Elliott*

---

David, the Bach Festival owes you an enormous debt for your extraordinarily entertaining and erudite elucidation of the music. Thank you for educating us.  
*Howard and Roz Fisher*

---

Thank you David for 25 years of your dedication to the Carmel Bach Festival; your participation makes the festival truly special.  
*Geri Flesher*

---

Congratulations! We've enjoyed the wisdom you've shared over the years.  
*Charles and Viola Fox*

---

Your singing is beautiful and your words are magic; you have given so much to the Festival!  
*Fran Lozano*

---

Your joyful sharing of his depth of knowledge and passion for music has enhanced our listening and appreciation for not only the music of the Bach Festival, but of all music. Thank you David.  
*Don and Lois Mayol*

---

Thank you for 25 years of beautiful and inspiring music making!  
*Knox and Carlotta Mellon*

---

We want to personally thank you David for making the music more enjoyable! We now love Bach...from listening to your stories and understanding more about his life and his music!  
*Sharon and Stan Meresman*

---

A silver salute to our "ringmaster" Dramaturge extraordinaire! Summers of "Aha" experiences year after year. Many thanks!  
*Mary Alice Osborne*

---

You've been such an integral part of our Carmel Bach Festival experience. Thank you. Congratulations and Bravo!  
*Betsey and Steve Pearson*

---

With deepest gratitude for the years shared on a journey with wisdom and laughter towards a goal of knowing and being oneself through music.  
*Carteena Robohm*

---

Thank you for your devotion to the Festival and your personal friendship over the past 25 years!  
*Shirley and Lee Rosen*

---

Dear David, Your devotion to the Bach Festival, your musical, intellectual and spiritual contributions, including the Adams classes, have brought us great pleasure and new insights. Thank you!

*Tim and Jane Sanders*

---

Dear David, Thanks for the memories!  
*Charlaine Shackelford and the Family*

---

The Bach Festival would not be the same without your knowledge, charm and humor.

*Bill and Kathy Sharpe*

---

Thank you, amazing David Gordon, for all the splendid seasons of music, learning, creative collaborations, inspiration and, yes, pure fun.

*Barbara Rose Shuler*

---

Please keep on doing what you do!

*Peter and Anne Thorp*

---

David, You are an incredible package of talent and creativity. You make everything fun. Thanks for all you do.

*Vicki Vorhes*

---

Thank you, David, for enhancing and enlightening our every performance.

*Marian Marsh and David Wade*

---

Thank you David for being part of the soul of the Bach Festival for 25 years.

*Dr. Karlheinz E. Woehler*

---

Much appreciation for all that you've contributed to the Bach Festival over 25 years.

*Diane and John Young*

---

David, Cheers to 25 years of sharing your talent and passion for music...and to the resurrection of Cottage 19.

*Emily, Jason, Julia, Luisa, Nicola and Stephanie*

---

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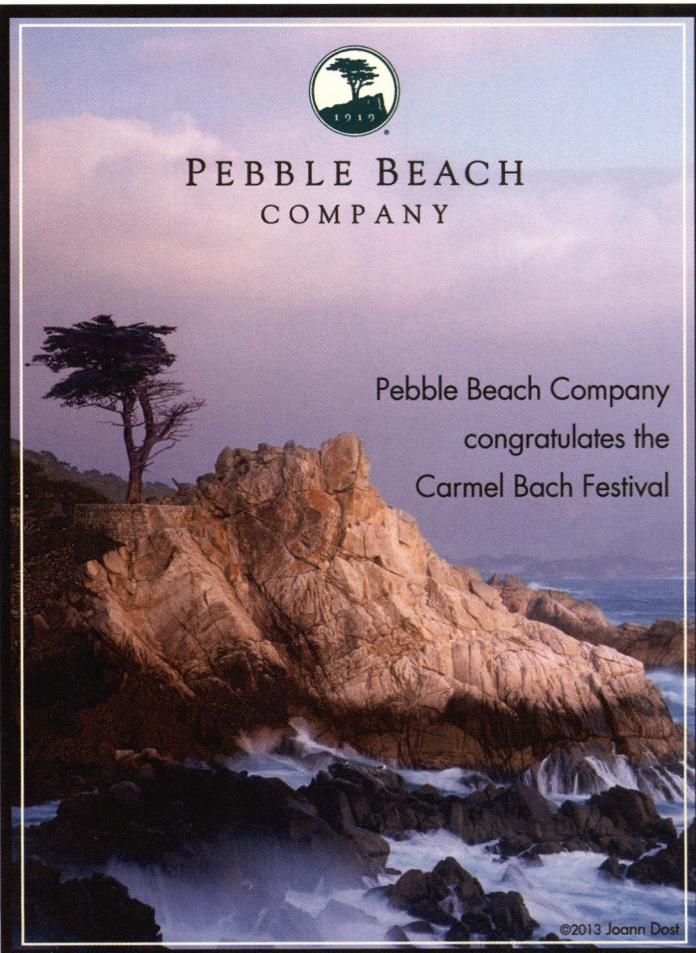
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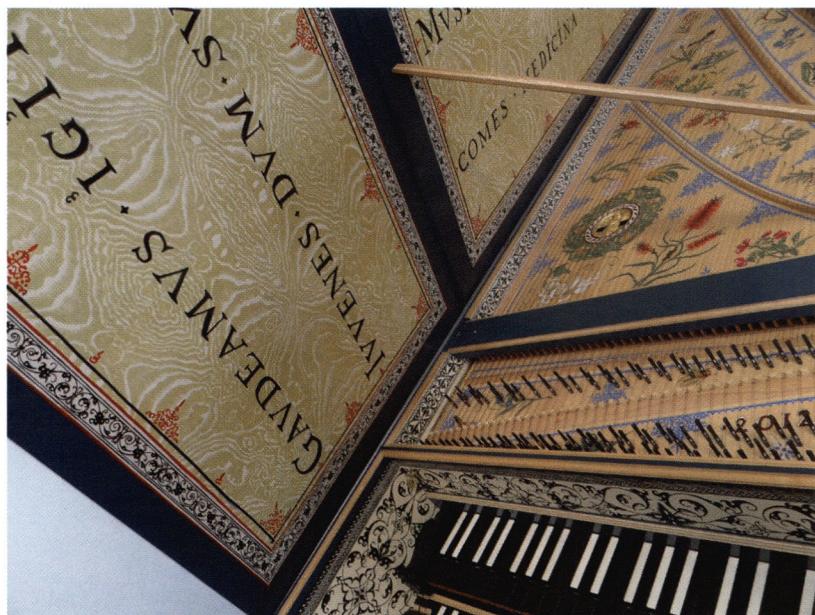
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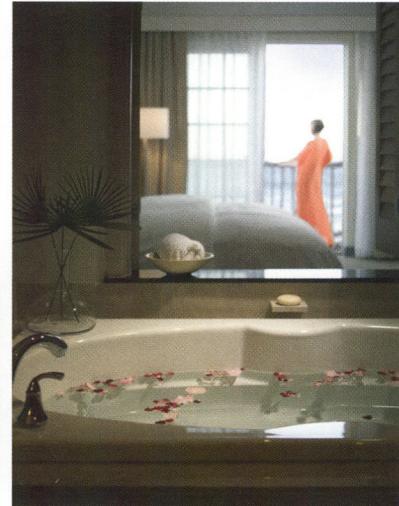
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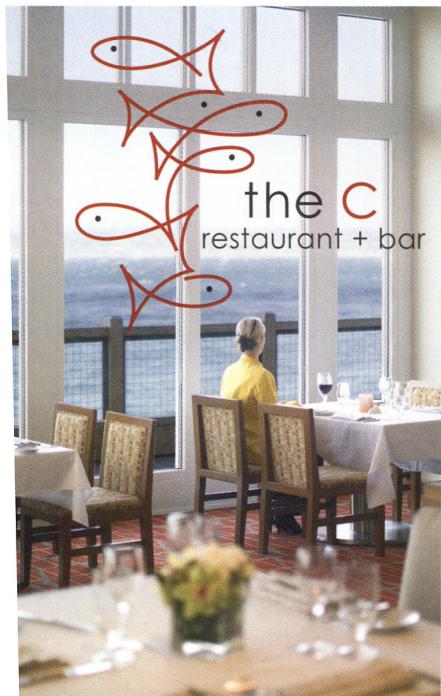
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# *Leadership*

## BOARD LEADERSHIP



The seeds of Betsey's 20 year professional career in the non-profit sector can be found in her volunteer career where she took advantage of training and growth opportunities, accumulating skills and expertise that could transition from the volunteer arena to the world of paid employment. Her past Board experience includes Junior League of Monterey County, Salinas Valley Memorial Hospital Foundation, Steinbeck House/Valley Guild and the Monterey County Grand Jury. Professionally, Betsey has focused on fundraising and donor relations, systems and operations, budgeting and finance, strategic planning and non-profit governance and Board functions, particularly in education at Santa Catalina School and Palma High School and in health and human services with United Way of Monterey County. She is currently a consultant for non-profit organizations and serves on the Community Advisory Council of El Sistema/YoSal and recently participated on the Hartnell College President's Task Force.

As President of the Carmel Bach Festival Board of Directors, Betsey brings back to the volunteer sector her experience in the non-profit sector, a rich appreciation of Monterey County and a 30 plus year history as an enthusiastic fan of the music and deep regard for the musicians and Festival "family" that define the Carmel Bach Festival.

## ADMINISTRATIVE LEADERSHIP



Over the past 20 years, Debbie has held executive leadership positions at CENTERSTAGE (the State Theater of Maryland), California Shakespeare Theater, Shakespeare Theater of New Jersey, and the San Francisco Symphony.

She began her career at the American Conservatory Theater (A.C.T.), University of San Francisco, and Center Theatre Group of the Music Center of Los Angeles where she specialized in volunteer event management and institutional fundraising. She served as a consultant for the Philadelphia Orchestra Association, providing strategic guidance towards the implementation of the Philadelphia Orchestra's China Residency program, which launched in May 2012 with a five-city concert Tour of China, and served as the kick-off to the 40th anniversary of President's Nixon's historic visit to China.

Debbie specializes in organizational assessment, strategic planning, fundraising, program planning, volunteer management, board and staff development, and special events. She sits on the board of the Association of California Symphony Orchestras (ACSO). Her past board affiliations include Theatre Communications Group (the national consortium for professional nonprofit theaters in the United States), Bay Area Leadership Foundation, Greater Baltimore Cultural Alliance, California Arts Advocates, and George Soros' Open Society Institute's Leadership Council. She has been a frequent grant review panelist for the National Endowment for the Arts, Theatre Communications Group, the Montgomery County Arts and Humanities Council (Maryland), and most recently for the San Jose Office of Cultural Affairs. She is a fervent champion for arts and education funding having testified at the legislative level in Trenton (NJ), Annapolis (MD), and Sacramento (CA).

Debbie is originally from Syosset, New York and she attended the University of Southern California, majoring in Theater, under the artistic direction of John Houseman. Her passions include traveling, being in the company of big thinkers and vibrant personalities, grabbing life-long learning opportunities, being an arts activist, and wine collecting. Not necessarily in that order.

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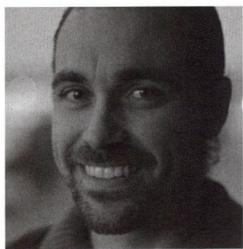
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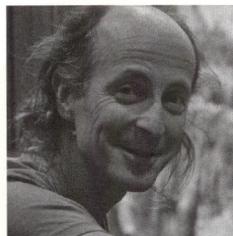
# Festival Production Staff



## Doug Mueller Technical Director

Doug is a Journeyman with IATSE 611 and has been working with the Carmel Bach Festival for over twelve years.  
[www.douglasmueller.net](http://www.douglasmueller.net).

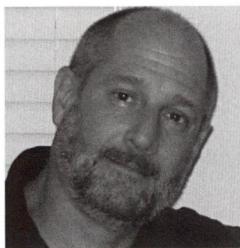
**Production Sponsor:**  
*Bob and Leslie Mulford*



## Carey Beebe Harpsichord Technician Sydney, Australia

Carey is perhaps the most traveled and best-known Australian harpsichord maker. After a music degree and three performance diplomas, he became more interested in harpsichord construction and trained at the prominent American workshop of D. Jacques Way.

Recent projects include an outdoor concert in Dubai with Clara Rottolk and Seattle Baroque; an eleven-concert tour with Richard Egarr directing the Australian Chamber Orchestra from harpsichord and fortepiano; sold-out Sydney and Melbourne performances in the breakdance/classical crossover of Red Bull's Flying Bach tour; and the inaugural performance on his 2011 Ruckers Double harpsichord at the Royal Opera House in Muscat, Oman with Ton Koopman and Amsterdam Baroque Orchestra.



## Ron Shwedel Twilight Stage Manager

Ron has been working with the Carmel Bach Festival since 1991, at first as the Technical Director for Sunset Center and later as Stage Manager for some of the smaller venues. Ron has been working in technical theater for over 30 years, is a member of IATSE, and when not working on the Peninsula, works for a production company based in Massachusetts.



## Patrick Fitzsimmons Job Steward

A native of Santa Cruz, Patrick graduated from University of California Santa Cruz in 2005, earning a BA degree in Film and Digital Media. He has been working with IATSE Local 611 for eight years and currently serves as business representative.



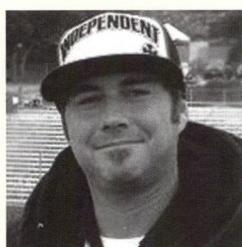
## Melissa DeGiere Stage Manager

After graduating from London's Central School of Speech and Drama with a degree in stage management, Melissa went on to work as an electrician in the west end of London at a variety of different theatres for the next ten years before moving to California. She is a member of IATSE local 611.

## Sylvie Vray-Ent Lighting Designer

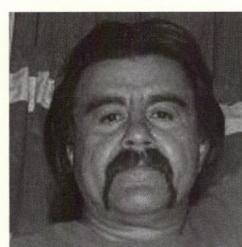
Sylvie Vray-Ent has been designing lights for over 15 years locally, nationally and internationally (France, Germany, Australia). She has designed lights for opera, dance, theatre, music and mixed media productions. Vray-Ent's lighting design credits include numerous productions for UCSC Opera, Santa Cruz Ballet company, Watsonville Taiko, Tandy Beal Dance Company, Montalvo Arts Center Garden Theater Music Productions, Interkunst multimedia production in Germany, and Ritual II multimedia productions in America and Australia.

**Stage Crew Sponsor:** *Bob and Leslie Mulford*



## Jason Mariani Audio Visual

This is Jason's seventh year with the Festival. He has been producing content for television since 1988 including live-news broadcasting and extreme sports serials.



## Cruz Mendoza Wave St. Stage Manager

Cruz Mendoza is a member of IATSE Local 611 and has worked with the Carmel Bach Festival for four years.

## House Managers

Emily Askew  
Dick and Sheila Crowell  
Luke Darling  
Cathy Gable  
Stephanie Koehler  
Elizabeth Pasquinelli  
Marjorie Sanders  
Linda Smith

## Supertitle Readers

Katherine Edison  
David Gordon  
Brad Niebling

## Festival Librarian

Paul Rhodes, see bio page 59.

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William Roland  
Church in the Forest  
Rollie Weaver  
Sunset Center

# *Administrative Staff*



## **Emily Askew :: Administrative Assistant**

Emily graduated magna cum laude from Sonoma State University with a degree in Communications Studies and an emphasis on media writing. During college Emily enjoyed many volunteer programs such as the Ronald McDonald House, San Francisco SafeHouse and AmeriCorps. Recently, she worked with the Petaluma Valley Hospital Foundation, developing a passion for non-profit events. In her spare time, Emily enjoys photography, refinishing furniture, and playing with her mini-Husky Leonidas.



## **Stephanie Koehler :: Corporate Relations Manager**

Stephanie has a master's degree in linguistics from Bergische Universitaet Gesamthochschule Wuppertal, Germany and a vast international background in marketing and event and program management; both in the nonprofit and corporate world. She is also a professional photographer and founder of Heart-Filled Productions which aims to raise awareness through images to ignite and motivate social change. Stephanie loves the outdoors and can often be seen with her German Shorthaired Pointer, Picasso.



## **Elizabeth Pasquinelli :: General Manager**

Elizabeth brings a wide range of experience to the Festival. She received her degrees (BA and MA) in vocal performance from California State University, East Bay. She worked for a private corporation in San Francisco before entering the arts administration field with the San Jose Symphony in 1979. Elizabeth moved to the Monterey Peninsula in 1980, serving as General Manager of the Monterey County Symphony as well as assisting non-profit organizations (including the Carmel Bach Festival) with their financial and bookkeeping needs. She accepted the position of Finance Manager in 2001. An avid hiker, Elizabeth and her husband Arthur have walked throughout England, France, Spain and Italy. She also enjoys working with her horse, Sammy, and learning the art of dressage.



## **Jason Redmond :: Development Manager**

Jason Redmond has ten years of broad experience in fundraising, grant writing, sponsorship development, event planning and marketing for visual and performing arts organizations that cultivate a diverse range of audiences. Most recently, Jason coordinated all social media and student outreach efforts for the Robert and Margrit Mondavi Center for the Performing Arts in Davis, California while completing his J.D. from the UC Davis School of Law. In 2002, he co-founded and for six years served as executive director of the non-profit Independent Film Society of Boston. Under his leadership, the organization and its signature annual film festival grew in scope, revenue, impact and profile on par with top US film festivals.



## **Nicola Reilly :: Director of Marketing and PR**

Nicola Reilly previously held positions with Seattle Chamber Music Society, Medieval Women's Choir and the Bill and Melinda Gates Foundation. She holds degrees in Spanish Literature and Music History from The University of Puget Sound and a Certification in Arts Management from The University of Washington. Raised in a musical family, Nicola is also a classically trained violinist.



## **Julia Robertson :: Community Engagement Manager**

Julia has a master's degree in arts administration with a concentration in performing arts from the University of Oregon and a Bachelor of Music degree in flute performance from University of the Pacific. Most recently she has worked in administrative and research positions with nonprofit and performing arts organizations, was the administrative assistant at Educational Consulting Services in Santa Rosa, CA, and a graduate research fellow and research assistant at the Center for Community Arts and Cultural Policy at the University of Oregon. Julia enjoys performing with local chamber and symphonic groups, and has taught flute students of all ages in several locations around the country.

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# Soloists



## DOMINIQUE LABELLE :: SOPRANO

Dominique Labelle has fearlessly plumbed the technical and emotional depths of music, turning in performances possessed of “conviction without exhibitionism” (De Telegraf), that have “the audience hanging on every note” (Boston Globe). Recent engagements include Stravinsky’s *Les Noces* with the St. Louis Symphony and David Robertson, Handel with Kent Nagano and the Orchestre Symphonique de Montreal; a *Messiah* tour with the Netherlands Bach Society and Jos van Veldhoven, Yehudi Wyner’s *Fragments from Antiquity* with the Lexington Symphony; and performances with conductor Nicholas McGegan and the Philharmonia Baroque Orchestra, the Gottingen Handel Festival, and the National Arts Centre Orchestra.

Another favorite collaborator is Hungarian conductor Iván Fischer, with whom she performed the Countess Almaviva in Mozart’s *Nozze di Figaro* at Teatro Perez Galdos in Las Palmas and in Budapest, Bach’s *Mass in B Minor* in Washington, D.C. and *St. Matthew Passion* with the Royal Concertgebouw Orchestra in Amsterdam, and a Mozart *Requiem* with the Orchestra of St. Luke’s at Carnegie Hall. She also works regularly with conductor Jean-Marie Zeitouni, who has brought her to Columbus, Ohio, to perform Beethoven, Barber, Brahms and Verdi. Last season she sang the lead female role in the modern premiere of Monsigny’s *Le Roi et le fermier* for Opera Lafayette, conducted by Ryan Brown, in performances at the Kennedy Center, Lincoln Center, and at Versailles. Contemporary music credits include Shostakovich’s *Seven Romances on Poetry of Alexander Blok*; Britten’s *Les Illuminations*, and John Harbison’s *The Rewaking* (recorded for Musica Omnia). Her most recent recording is Monsigny’s *Le Déserteur* (Naxos). [www.dominiquelabelle.com](http://www.dominiquelabelle.com).



## CLARA ROTTOLK :: SOPRANO

“Pure and shining” (Cleveland Plain Dealer) soprano Clara Rottolk has been lauded by The New York Times for her “clear, appealing voice and expressive conviction.” In repertoire extending from the Renaissance to the contemporary, her solo appearances with orchestras and chamber ensembles have taken her across the United States, Japan, the Middle East and South America. She specializes in historically informed performance practice, singing with ensembles such as

American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Délices, Magnificat Baroque, Baltimore Chamber Orchestra, Bach Sinfonia, Piffaro - The Renaissance Wind Band, Trinity Wall Street Choir, Seraphic Fire, Handel Choir of Baltimore, New Mexico Symphonic Chorus, and the Masterwork Chorus under the direction of conductors including Joshua Rifkin, Bruno Weil, Paul Goodwin, Jeffrey Thomas, John Scott, David Effron, and Andrew Megill. As a recitalist, she performs songs from the 17th to 21st centuries. Among her stage roles are Micaëla (*Carmen*), Dido (*Dido and Aeneas*), Arminda (*La finta giardiniera*) and Laetitia (*The Old Maid and the Thief*).

Her solo recordings include French cantatas with Les Délices, and a “supple and stylish... and unflaggingly attractive” (Gramophone Magazine) recording of Scarlatti cantatas with Tempesta di Mare. A native of Seattle, Ms. Rottolk earned her music degrees at Rice University and Westminster Choir College, and was awarded for musical excellence by the Metropolitan Opera National Council (Northwest Region). Currently she is based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges. **Musician Sponsor: Dr. Ise Kalsi**



## DANIEL TAYLOR :: COUNTERTENOR

Daniel is an exclusive recording artist for Sony Classical Masterworks and one of the most sought-after countertenors in the world. He appears on more than 100 recordings (Sony, DG Archiv, Decca, Harmonia Mundi, BIS, Analekta, Teldec, Erato and Universal labels). Daniel has performed with the New York Metropolitan Opera, Glyndebourne, Rome Opera, San Francisco Opera, Welsh National Opera, Montreal Opera, Canadian Opera, at the Edinburgh Festival and at the Royal Albert Hall/BBC Proms. He recently created a role in the world premiere of the Robert Lepage staging of Adé's *The Tempest*. He works with the Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, St. Louis and Cleveland Orchestras. In recital, he has sung at the Wigmore Hall, in Beijing, Barcelona and across North America, and sang on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada.

Daniel is a Professor of Voice and Head of Early Music at the University of Toronto, Visiting Professor at the University of Ottawa and Artist in Residence at the Opéra de Montréal. He is also Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music, performing more than 30 concerts every year in concert halls all over the world. He is also Artistic Director of the Quebec International Festival of Sacred Music.



## THOMAS COOLEY :: TENOR

Minnesota-born tenor Thomas Cooley is quickly establishing a reputation on both sides of the Atlantic — and beyond — as a singer of great versatility, expressiveness, and virtuosity. Highlights of the 2012-2013 season include Bach's *Mass in B Minor* at the Atlanta Symphony (Spano); Mendelssohn's *Elijah* with Nashville Symphony Orchestra (McGegan); Bach's *Lutheran Mass* with Les Violons du Roy; and Bach's *Christmas Oratorio* at Baldwin-Wallace Bach Festival.

In recent seasons Thomas has performed major works throughout the world, including the Berlioz *Requiem* at Carnegie Hall (Spano); Beethoven *Missa Solemnis* with the Atlanta Symphony (Runnicles); Handel *Alexander's Feast* at the 2012 Carmel Bach Festival; Beethoven *Symphony No. 9* at the Oregon Bach Festival (Rilling), with the Kansas City Symphony (Stern) and with Eiji Oue in Osaka, Japan; Haydn *Creation* with the Indianapolis Symphony (Boyd) and Philharmonia Baroque Orchestra/McGegan; Berlioz *Le Nuits d'été* and *L'Enfance du Christ* with the St. Paul Chamber Orchestra; concerts with the International Bach-Academie Stuttgart, as well as Handel's *Tamerlano* "Bajazet" at the International Handel Festival Göttingen, and Mozart's *Kronungsmesse*, Honneger's *Le Roi David* and the Mozart *Requiem* in Amsterdam. Mr. Cooley has recorded on the MDG, Deutsche Grammophon, Sony and Coro Allegro labels.

**Musician Sponsor:** Bob and Peggy Ann Alspaugh

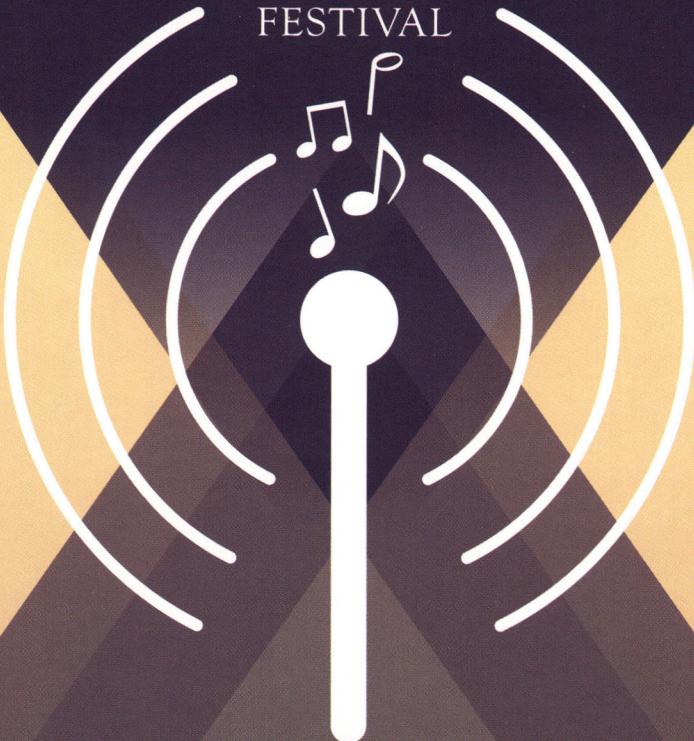


## PETER HARVEY :: BARITONE

Peter Harvey arrived at Magdalena College, Oxford to study French and German, and though he soon afterwards changed course to music, his love of languages has always remained at the heart of his singing. He went on to study at the Guildhall School of Music, where he won prizes in a number of international singing competitions. He has made around a hundred recordings in repertoire spanning eight centuries, with an emphasis on music from the High Baroque.

Peter works regularly with the English Baroque Soloists and Monteverdi Choir, directed by John Eliot Gardiner, Gabrieli Consort and Paul McCreesh, King's Consort, Netherlands Bach Society, Purcell Quartet and London Baroque. He has also appeared with The Sixteen and Harry Christophers, Orchestra of the Age of Enlightenment, BBC National Orchestra of Wales and BBC Symphony. A fluent French speaker, he works and records with La Chapelle Royale/Collegium Vocale Ghent and Philippe Herreweghe, Les Talens Lyriques and Christophe Rousset and Le Concert Spirituel and Hervé Niquet. His long association with Michel Corboz, has taken him throughout France, Switzerland and Japan. Other conductors he has worked with include Ivan Fischer, Gustav Leonhardt, Colin Davis, Ton Koopman and Bernard Haitink (with the Boston Symphony Orchestra). He founded and directs the Magdalena Consort, which focuses on the vocal music of J.S. Bach and they have given performances in Spain, Germany and the UK.

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The screenshot shows the homepage of the Monterey County Weekly website. At the top, there's a banner for Wells Fargo Home Mortgage with contact information for Lesley Pretorius. Below the banner, the navigation menu includes links for E-NEWSLETTER, E-PAPER, MOBILE, FACEBOOK, TWITTER, YOUTUBE, ARCHIVES, RSS, and BEST OF GUIDES. A search bar is also present.

The main content area features a large image of a mariachi band. Text overlay on the image reads: "Authentic heritage music and feminine inspiration is what Mariachi Reyna de Los Angeles does." Below this, there are several thumbnail links for different categories: WINE/FOOD, ARTIFACTS, MUSIC, IRON MAN 3, POVERTY, and TRAFFIC.

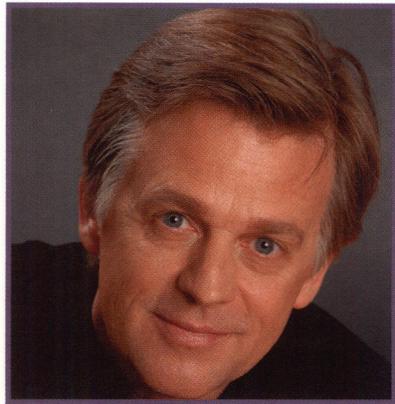
On the right side, there are two columns of news snippets. The first column includes a link to "Astounding Eats Get Better a Aubergine Restaurant" and a thumbnail of a dish. The second column includes a link to "The Great Gatsby - Official Trailer" and a thumbnail of the movie poster.

At the bottom, there are sections for "Upcoming" events (An Illad at Circle Theatre) and "Recent Posts" (NFL Linebacker Scott Fujita Retires on the Top of Machu Picchu, Then Riffs on His Diet, 11-Year Career as an NFL Starter; Hog Island Oyster Bourbon-Butter-Barbecue Recipe and Hoo Week).

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# *Guest Artists and Composers*



# STEPHEN PRUTSMAN

## San Francisco, California

Stephen Prutsman, pianist and composer, was Artistic Partner with the St. Paul Chamber Orchestra from 2004- 2007, where he conducted concertos from the keyboard, performed in chamber ensembles, conducted works of living composers, developed and arranged collaborations for their Engine 408 series of contemporary and world music, and wrote several new works for the orchestra. From 2009-2012 he was the Artistic Director of the Cartagena International Festival of Music, South America's largest festival of its kind, programming and curating concerts with themes ranging from Mozart celebrations to eclectic evenings of folk and popular music of the Americas, to hybrid programs fusing art

and dance music of multiple musical dimensions. In June of 2013 Stephen began a relationship with Mainly Mozart curating the contemporary “Evolution” series in San Diego and Tijuana. His latest CD of jazz piano originals is slated to be released in July of 2013, and will be sold and signed by the artist following the two Thursday evening concerts.

As a composer, Stephen's long collaboration with the GRAMMY Award-winning Kronos Quartet has resulted in over 40 arrangements and compositions dedicated to them. Other leading artists and ensembles who have performed Stephen's compositions and arrangements include his song cycle *Piano Lessons* premiered by Dawn Upshaw and Emanuel Ax at Carnegie Hall, the Concertgebouw, Disney Hall and the Barbican Centre. As a pianist or arranger outside the classical music world he has collaborated with such diverse personalities as Tom Waits, Rokia Traore, Joshua Redman, Jon Anderson of "YES", Sigur Rós and Asha Bhosle. He is involved in several projects whose missions are to create enjoyable artistic or recreational environments for children on the autistic spectrum and their families.



# THEA MUSGRAVE

## New York, New York

Well-known composer Thea Musgrave has conducted the Philadelphia Orchestra, the Los Angeles Chamber Orchestra, the San Francisco Symphony, and St. Paul Chamber Orchestra. She has also conducted the Jerusalem Symphony and the Hong Kong Philharmonic.

Her focus on the lyric and dramatic potential of music led to Musgrave's fluency in the field of opera, and her large-scale operas of the past 30 years, beginning with *The Voice of Ariadne* (1972) and followed by *Mary, Queen of Scots* (1977), *A Christmas Carol* (1979), and *Harriet, The Woman Called Moses* (1984), are in every sense the true successors to

her instrumental concertos. *Simón Bolívar* (1993), like many of her operas, focuses on a historic figure whose life takes on an epic or archetypal dimension — in this case the heroic liberator of several South American countries from Spanish colonial rule. Her newest opera, *Pontalba*, (2003), again places the heroic struggle of its heroine in a larger historical context, the Louisiana Purchase and the forging of the young United States.

With such a large and varied career and catalogue, Thea Musgrave is frequently interviewed and questioned about being a "woman" composer, to which she has replied; "Yes, I am a woman; and I am a composer. But rarely at the same time."

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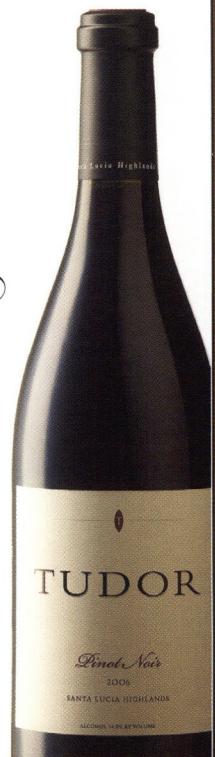


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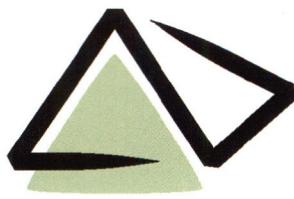
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April 25, 2014

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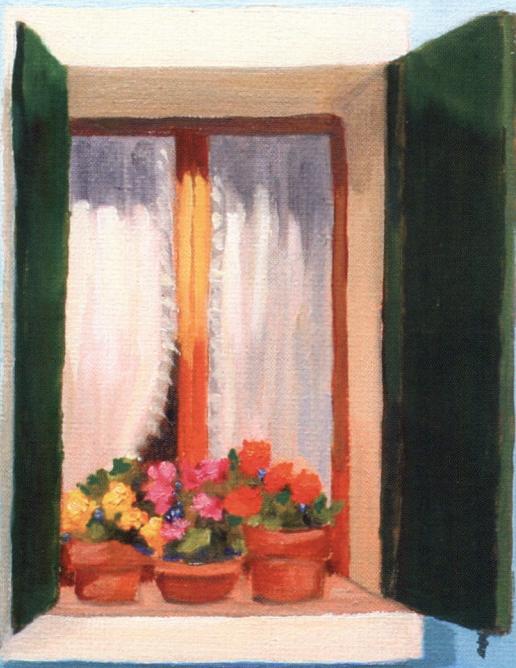
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Sunday, January 12, 2014 • 3pm  
Tuesday, January 14, 2014 • 8pm  
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Sunday, March 2, 2014 • 3pm  
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Sunday, April 13, 2014 • 3pm  
**LOUIS LORTIE**

Sunday, May 4, 2014 • 3pm  
**DAVID FINCKEL** cello and **WU HAN** piano

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# Festival Orchestra

The Festival Orchestra is composed of 61 nationally and internationally renowned professional musicians, hailing from as far away as The Netherlands and as close as San Jose, California, many returning year after year to participate in the Carmel Bach Festival.

## Strings :: Violin

Peter Hanson, *Concertmaster*  
Emlyn Ngai,  
    *Associate Concertmaster*  
Cynthia Roberts,  
    *Principal 2nd Violin*  
Cristina Zacharias,  
    *Associate Principal  
2nd Violin*  
Patricia Ahern  
Ann Kaefer Duggan  
Evan Few  
Elizabeth Stoppels Girko  
Naomi Guy  
Marika Holmqvist  
Edwin Huizinga  
Johanna Novom  
Adriane Post  
Tyler Reilly  
Amelia Roosevelt  
Joseph Tan  
Gabrielle Wunsch

## Strings :: Viola

Patrick Jordan, *Principal*  
Karina Schmitz,  
    *Associate Principal*  
Sarah Darling  
Meg Eldridge  
Nancy Lochner

## Strings :: Cello

Allen Whear, *Principal*  
Ezra Seltzer, *Associate Principal*  
Margaret Jordan-Gay  
Paul Rhodes  
Timothy Roberts

## Strings :: Double Bass

Jordan Frazier, *Principal*  
Bruce Moyer  
Derek Weller

## Strings :: Theorbo/Archlute

Daniel Swenberg

## Woodwinds :: Flute

Robin Carlson Peery, *Principal*  
Dawn Loree Walker

## Woodwinds :: Oboe

Gonzalo Ruiz, *Principal*  
Neil Tatman, *Associate Principal*  
Stephen Bard  
Ellen Sherman

## Woodwinds :: Clarinet

Ginger Kroft, *Principal*  
Erin Finkelstein

## Woodwinds :: Bassoon

Dominic Teresi, *Principal*  
Britt Hebert

## Brass :: Trumpet

Robert Farley, *Principal*  
Kathryn James Adduci  
Leonard Ott

## Brass :: Horn

Christopher Cooper, *Principal*  
Paul Avril  
Meredith Brown  
Alicia Mastromonaco

## Brass :: Trombone

Bruce Chriss, *Principal*  
Suzanne Mudge  
Wayne J. Solomon

## Brass :: Tuba

Scott C. Choate

## Timpani and Percussion

Kevin Neuhoff, *Principal*  
Tim Dent  
Peter Thielen

## Harp

Daniel Levitan  
Randall Pratt

## Keyboards

Andrew Arthur, *Principal*  
Michael Beattie  
Holly Chatham  
Yuko Tanaka

# Festival Chorale

The 28-member Festival Chorale includes professional singers from across North America who represent a rich and diverse range of vocal experiences and perform in major venues and programs throughout the world.

## Soprano

Colleen Hughes  
Christine Howlett  
Linda Lee Jones  
Rebecca Mariman  
Molly Quinn\*  
Clara Rottolk  
Angelique Zuluaga

## Mezzo-Soprano

Alyson Harvey  
Elizabeth Johnson Knight  
Emily Marvosh\*  
Alice Kirwan Murray  
Patricia Thompson  
Virginia Warnken

## Countertenor

Jay White

## Tenor

Timothy Hodges  
Brandon Hynum\*  
Scott Mello  
Stephen Sands  
Timothy Shantz  
David Vanderwal  
Steven Caldicott Wilson

## Baritone/Bass

Dashon Burton  
Charles Wesley Evans  
Jeffrey Fields  
Avery Griffin  
Tim Krol  
Paul Speiser  
Jonathan Woody\*

\* Adams Vocal Master Class Fellow

# Festival Chorus

Composed of local and regional non-professional singers, the Chorus is 37 members strong, adding a rich vocal element—and a local connection—to several of our performances.

## Soprano

Elaine Koppany  
Marilyn Maxner  
Leslie Mulford  
Jennifer Paduan  
Sandy Pratt  
Dottie Roberson  
Cynthia Stormer

## Eve Forrest

Lupita Harrison  
Kathy Ann Kirkwood  
Rachel Lowery  
MaryClare Martin  
Laura Matter  
Andrea Matters  
Cam McAra  
Susan Mehra  
Nancy Miccoli  
Kellie Morgantini  
Gayle Smith

## Jean Widaman

Peg Wittrock

## Tenor

David Canright  
Mary Forbord  
Justin Huang  
Brian Jacobson  
Mark Stevens  
David Wittrock

## Baritone

Anthony Cary  
John Castagna  
Justin Gaudoin  
William Gee  
Vinz Koller  
Kaveh Niazi  
Frank Raab  
Adam Skerritt

## Alto

Barbara Cary  
Phyllis Edwards

# Festival Orchestra

## VIOLIN



**Peter Hanson  
Concertmaster  
London, England**

See page 22 for bio.



**Emlyn Ngai  
Associate Concertmaster  
West Hartford, Connecticut**

Emlyn holds degrees from McGill University, Oberlin College Conservatory, and the Hartt School. As violist of the Adaskin String Trio and Concertmaster and first violin of Tempesta di

Mare, he tours Canada, Europe and the U.S. Notable engagements include the International Händel-Festspiele Göttingen and the 11th International Fasch Festival. He has recorded for Centaur, Chandos, MSR Classics, Musica Omnia and New World Records. Emlyn has been a faculty member of Boston University, McGill University and Mount Holyoke College, as well as Amherst Early Music, Madison Early Music Festival and the Oberlin Baroque Performance Institute. He currently teaches modern and baroque violin, chamber music and performance practice at the Hartt School where he also co-directs the Hartt School Collegium Musicum.

**Musician Sponsors:** Richard and Barbara Barlow; Frances Lozano



**Cynthia Roberts  
Principal Second Violin  
New York, New York**

Cynthia is one of America's leading baroque violinists and has appeared as soloist, leader, and recitalist throughout North America, Europe, and Asia. She has served as concertmaster of the New York Collegium, Apollo's Fire, Concert Royal, and Les Arts Florissants. She performs regularly with the Boston Early Music Festival, Tafelmusik, and the American Bach Soloists. She has appeared with the London Classical Players, Taverner Players, Clarion Music Society, and Smithsonian Chamber Players. Her playing was featured on the soundtrack of the film *Casanova* and she has performed live on the Late Show with David Letterman. This season she toured South America as concertmaster of the Los Angeles ensemble Musica Angelica with actor John Malkovich in *The Infernal Comedy: Confessions of a Serial Killer* and appeared as guest soloist and concertmaster with the New World Symphony conducted by Michael Tilson Thomas. Ms. Roberts teaches at the Juilliard School, the University of North Texas, and the Oberlin Baroque Performance Institute. She has given master classes at Eastman, the Cleveland Institute, Cornell, Rutgers, the Minsk Conservatory, and for the Jeune Orchestre Atlantique in Santes, France. Her recording credits include Sony, Analekta, BMG/Deutsche Harmonia Mundi, and Electra.

**Musician Sponsors:** Susan W. DuCoeur; Shirley and Lee Rosen



**Cristina Zacharias  
Associate Principal Second Violin  
Toronto, Ontario**

Canadian violinist Cristina Zacharias enjoys a vibrant national and international performance career, based in Toronto. A core member of Tafelmusik Baroque Orchestra since 2004, she has performed across North America, Europe, Asia and Australia, and can be heard on over 25 recordings for the ATMA, Analekta, CBC, BIS and Naxos labels.



**Patricia Ahern  
Toronto, Ontario**

Patricia holds degrees from Northwestern University (BM, BA), Indiana University (MM) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland.

She has taught baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute. She has performed with Milwaukee Baroque, Ars Antigua, Kingsbury Ensemble, Newberry Consort, Musica Pacifica, I Furiosi, Aradia Ensemble, and at the Bloomington Early Music Festival. She is currently a member and frequent soloist with Tafelmusik and has toured throughout the U.S., Canada, Europe, South America, Asia, Australia, and Mexico.

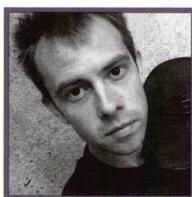
**Musician Sponsor:** Julie Dickson



**Ann Kaefer Duggan  
Deerfield, Illinois**

A graduate of Roosevelt University (MM) and the University of Michigan (BM), Ann currently plays in the Chicago area with the Haymarket Opera Company and Chicago Baroque Band. She teaches violin and viola at Trinity International University, north of Chicago. Her past affiliations include Bella Voce, the Joffrey Ballet Orchestra, Sarasota Opera, Key West Symphony, Da Corneto Opera, Spoleto Opera Festival and ten years of teaching at the Music Institute of Chicago.

**Musician Sponsor:** Edie and Lamont Wiltsee



**Evan Few  
Atlanta, Georgia**

Evan has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire ranging from Monteverdi to Gershwin on period instruments. He has performed

with Anima Eterna Brugge, Bach Collegium Japan, La Chambre Philharmonique, and the Taverner Consort and has led both New Trinity Baroque and Apollo's Fire. Also a keen chamber musician, Evan is a member of La Perla Bizzarra and Harmonie Universelle. He received his principal training at Oberlin College Conservatory as a pupil of Marilyn McDonald, and pursued further training in string quartet performance at Rice University and in baroque violin at the Royal Conservatory in The Hague.

**Musician Sponsors:** Arnold and Dianne Gazarian; Bob and Leslie Mulford; Cyril and Jeanne Yansouni



### **Elizabeth Stoppels Girko**

**San Antonio, Texas**

Presently Beth performs with the San Antonio Symphony, the San Antonio Opera and the Austin Symphony. Her past affiliations include associate principal second violin with the Jacksonville Symphony and principal second violin with the Virginia Symphony and Virginia Opera. She is an active teacher of violin and an adjunct faculty member at San Antonio College and Our Lady of the Lake University. Beth received her degrees from Eastman School of Music (MM) and Oberlin Conservatory (BM).

**Musician Sponsors:** *Sharon and Stan Meresman; Joel and Bonni Weinstein*



### **Naomi Guy**

**Toledo, Ohio**

Naomi is currently associate concertmaster of the Toledo Symphony in Ohio. She is an active performer on both baroque and modern violin. As a baroque violinist she has performed and recorded with Apollo's Fire, San Francisco Bach Choir, Pittsburgh Camerata, Boston Bach Ensemble, Tafelmusik, Publick Musick and in the Touchstone Pictures soundtrack for the movie *Casanova*. Naomi has also toured and performed extensively throughout the U.S., Japan and Europe. She holds degrees from Oberlin Conservatory (MM) and the University of Minnesota (BM).

**Musician Sponsor:** *Gary and Carolyn Bjorklund*



### **Marika Holmqvist**

**New York, New York**

Marika currently serves as artistic co-director and co-concertmaster of Sinfonia New York, artistic co-director and concertmaster of Cambridge Concentus (MA), concertmaster of Buxtehude Consort in Philadelphia, and co-concertmaster of Aradia Ensemble in Toronto. She has toured the Americas, Europe, the Middle East and Asia performing under conductors such as Joshua Rifkin and Ton Koopman and recorded on several labels including Naxos and Brilliant Classics. Marika has taught baroque string playing techniques at Rutgers and recently coached two student baroque opera productions at Harvard and Cornell. She holds two master's degrees in baroque violin performance and baroque violin pedagogy from the Royal Conservatory in The Hague.

**Musician Sponsor:** *Esther R. and Jerram L. Brown*



### **Edwin Huizinga**

**Puslinch, Ontario**

Edwin currently resides in Toronto, Canada. This season he will perform with several internationally acclaimed ensembles, including Tafelmusik, the Theatre of Early Music, and the Wallfisch Band. Edwin has bachelor's degree from Oberlin Conservatory, and a master's from the San Francisco Conservatory of Music. Edwin can also be seen playing and touring with the Wooden Sky, the Broken Social Scene, Third Eye Blind and Sweet Thing, among other North American folk and rock bands. Edwin is also extremely excited about Toronto's chapter of

the Classical Revolution, which is all about bringing classical music to anyone and everyone in alternative venues all around the world. [www.edwinhuizinga.com](http://www.edwinhuizinga.com).

**Musician Sponsors:** *Arnold and Dianne Gazarian; Pete and Jackie Henning; Bob and Leslie Mulford*



### **Johanna Novom**

**New Haven, Connecticut**

Johanna has been Associate Concertmaster of Apollo's Fire since the completion of her master's degree at Oberlin, and was a 2010-11 fellowship member of the Yale Baroque Ensemble. A first prize winner of ABS' International Young Artists Competition, she also performs with Boston Early Music Festival Orchestra, American Bach Soloists, Trinity Wall Street Baroque Orchestra, Chatham Baroque, and Orfeo 55 in Paris.

**Musician Sponsor:** *Sharon and Stan Meresman*



### **Adriane Post**

**New York, New York**

Adriane appears with baroque ensembles across the states, such as Apollo's Fire, Trinity Wall Street Baroque Orchestra, Handel and Haydn Society, Washington National Cathedral Baroque Orchestra, and as frequent leader and soloist with New Trinity Baroque. Ms. Post received her bachelor's degree from Oberlin and her master's from Juilliard.



### **Tyler Reilly**

**Salinas, California**

Tyler most currently held positions in the Tacoma Symphony Orchestra and the Northwest Sinfonietta. He has also performed as both concertmaster and soloist in the Seattle Metropolitan Chamber Orchestra. A fan of many musical genres, Tyler has recorded on various music industry acts including Modest Mouse, Ugly Casanova, and the Walkabouts. He has toured with Rickie Lee Jones and participated in the Spoleto Music Festival in Italy.

**Musician Sponsor:** *Nicola Reilly, in memory of George Shangrow*



### **Amelia Roosevelt**

**Brooklyn, New York**

Amelia is a founding member of Repast Baroque Ensemble. Described by the New York Times as a "virtuoso duelist," she performs with the New Trinity Baroque Orchestra, Sinfonia New York, and the Clarion Music Society. She has toured internationally with the Musica Antique Köln, Concerto Köln, and La Capella de' Tuchini. Recording credits include Naxos, MDG, New Classical Adventure, Albany records, Duex-Elles, Linn records, Hänssler Classic, Electra, and Capriccio. A New York City native, Amelia holds degrees in violin performance from Stony Brook University, where she studied with Joyce Robbins and Mitchell Stern; the Manhattan School of Music; and the Sweelinck Conservatory in Amsterdam. Amelia's baroque violin was made in 1773 by Richard Duke, London.

# Festival Orchestra, *continued*



**Joseph Tan**  
**Amsterdam, The Netherlands**

In addition to regular appearances in chamber music concerts and festivals throughout Europe, Joseph regularly performs with ensembles such as Anima Eterna Brugge (Belgium), the Amsterdam Baroque Orchestra,

La Chambre Philharmonique (France), the Taverner Consort and Players, the Academy of Ancient Music (UK), Ensemble 1700 and Harmonie Universelle (Germany). He has recorded for Deutsche Harmonia Mundi, Zig-zag and Sony labels. Joseph performs on a mid-eighteenth century Italian Baroque violin and on a modern instrument made by Antonio Lecchi (Cremona) in 1923. He received his post-graduate diploma from the Royal Conservatory, The Hague, his MM from Oberlin Conservatory and a BM from the University of Texas, Austin.

**Musician Sponsors:** Arnold and Dianne Gazarian; Cyril and Jeanne Yansouni



**Gabrielle Wunsch**  
**Amsterdam, The Netherlands**

Active as a chamber musician and recitalist, Gabrielle has performed with Zimmermansche Caffe, La Suave Melodia, and at the Göttingen, Barcelona, and Utrecht Festivals, collaborating with artists such as Menno van Delft, Daniel Taylor, and Carolyn Sampson. She plays with various period ensembles, including De Nederlandse Bachvereniging, Nieuwe Phiharmonie Utrecht, New Dutch Academy, Musica ad Rhenum, Collegium Musicum Den Haag, and the Festspiel Orchester of the Göttingen Internationale Händel-Festspiele. She was a prize winner in the 2010 Premio Bonporti International Baroque Violin Competition held in Rovereto, Italy. Gabrielle holds degrees in modern performance from Eastman School of Music (BM) and SUNY Stony Brook (MM), and in baroque violin from the Royal Conservatoire of The Hague (BM and MM). Her baroque violin is a Lorenzo Carcassi from 1764.

**Musician Sponsor:** Sharon and Stan Meresman

## VIOLA



**Patrick Jordan**  
**Principal**  
**Toronto, Ontario**

Patrick holds degrees from the New England Conservatory of Music (BM) and Longy School of Music (AD). He is co-principal viola with the Tafelmusik Baroque Orchestra, principal viola of the Boston Early Music Festival Orchestra, and is violist of the Eybler Quartet and Gallery Players of Niagara. Past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, and the Van Swieten Quartet. He has recorded for Sony Classical, Analekta, Northeastern, Dorian and Harmonia Mundi. He is on the faculty of The Royal Conservatory in Toronto. Patrick's viola was made by Daniel Achatius Stadlmann in 1725 in Vienna.



**Karina Schmitz**  
**Associate Principal**  
**Cleveland, Ohio**

Karina is principal viola of Apollo's Fire, the contemporary ensemble Callihumpian Consort, and principal second violin of Tempesta di Mare. She is the violist of the newly formed

period string ensemble, the Coriolan Quartet. She received her MM degree from the New England Conservatory and her BM from the Cleveland Institute of Music. Past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. Karina has recorded on AVIE, Chandos, Electra, Koch, and Tzadik labels. She performs on a 1987 Hiroshi Iizuka viola made in Philadelphia.



**Sarah Darling**  
**Boston, Massachusetts**

After receiving her bachelor's degree at Harvard, Sarah studied in Amsterdam and Freiburg as a recipient of the Beebe, Paine and DAAD grants and is now finishing a DMA with Kim Kashkashian at the New England Conservatory. She directs the Arcturus Ensemble and holds a variety of leading roles on violin and viola with the Harvard Baroque Chamber Orchestra, Musicians of the Old Post Road, Boston Baroque, Gut Reaction, Musical Offering, Les Bostonades, and the self-conducted orchestra A Far Cry. Sarah has recorded for Naxos, Linn, paladino, Azica, MSR, and Centaur.

**Musician Sponsor:** Dr. Ise Kalsi



**Meg Eldridge**  
**San Rafael, California**

A graduate of the University of Michigan, the San Francisco Conservatory of Music and the Manhattan School of Music, Meg is a member of the Marin, Santa Rosa, and Napa Symphonies, the Sonoma Bach Society, Marin String Quartet and the Lawrence String Trio. She also performs at the Sunriver Music Festival in Oregon, the Music in the Vineyards series and plays baroque violin with the Arcangeli Baroque Strings, the San Francisco Early Music Society and the Skyflower Consort. Meg is a private violin and viola teacher at the Marin Waldorf School and at the Marin Independent High School.

**Musician Sponsor:** Betsey and Stephen Pearson



**Nancy Lochner**  
**San Diego, California**

Nancy has held the position of associate principal viola with the San Diego Symphony since 1988. She has recently participated in the Mainly Mozart Festival and has been a regular member of the Carmel Bach Festival since 1995. Nancy studied under the renowned violist, Lillian Fuchs, at the Manhattan School of Music and the Juilliard School.

## CELLO



**Allen Whear**  
**Principal**  
**New York, New York**

See page 22 for bio.



**Ezra Seltzer**  
**Associate Principal**  
**New York, New York**

Lauded for his “beauty of tone and keenness of musicianship” (Opera Britannia), Ezra has performed as principal cellist of Musica Angelica, Orchester Wiener Akademie, the

Boulder Bach Festival, and the Trinity Wall Street Baroque Orchestra. He is co-founder and principal cellist of the Sebastianians, who were Audience Prize winners at the 2012 Early Music America Baroque Performance Competition. He attended Yale University, where he received his BA in history and MM in cello, and graduated from the inaugural class of Juilliard’s historical performance program.



**Margaret Jordan-Gay**  
**Toronto, Ontario**

A graduate of the University of Toronto (MM) and Boston University (BM), Margaret performs regularly with the Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside the Grange,

the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is artistic director of the Gallery Players of Niagara, a chamber music-presenting organization based in the Niagara Region of Ontario. For many years she was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. Margaret performs on a cello made by Andrea Castagnieri in 1730.

**Musician Sponsor:** Jeryl and Ron Abelmann

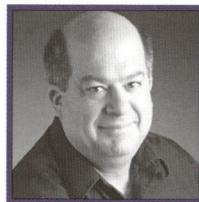


**Paul Rhodes**  
**Pleasant Hill, California**

Paul holds degrees from Dominican College (BA) and the University of Texas at Austin (MM) and has performed with the San Antonio Symphony, Orchestra of Santa Fe, Brandywine Baroque, New Century Chamber Orchestra,

Sacramento Symphony, Santa Cruz Baroque Festival, San Jose Symphony, Earplay, Berkeley Symphony, Austin Lyric Opera and the Monterey Symphony. Paul is presently a member of the Oakland-East Bay Symphony, assistant principal of Sacramento Philharmonic and served as principal cellist of the Austin Symphony during their tour of France and Germany in 1995.

**Musician Sponsor:** Don and Carol Hilburn



**Timothy Roberts**  
**Needham, Massachusetts**

Timothy is founder, artistic director and cellist of the Art of Music Chamber Players in Boston. His freelance work includes performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy holds degrees in performance from the New England Conservatory and Northwestern University, and completed doctoral work at the Cleveland Institute of Music. He performs on a Gabrielli cello made in Florence in 1751.

**Musician Sponsors:** Richard and Joan Posthuma; Shirley and Lee Rosen

## DOUBLE BASS

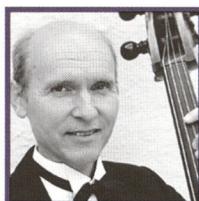


**Jordan Frazier**  
**Principal**  
**Fredonia, New York**

Jordan is principal bass of the Westchester Philharmonic and is a member of the American Composers Orchestra and Tafelmusik Baroque Orchestra, Toronto. He was formerly a

festival orchestra member of l’Oaquestra Ciudad de Barcelona. His credits include performances with Orpheus Chamber Orchestra, Orchestra of St. Lukes, American Symphony Orchestra and Brooklyn Philharmonic. Jordan is currently a member of Perspectives Ensemble and has performed chamber music with Bargemusic, Speculum Muiscae, New York Chamber Soloists with Menahem Pressler, plus others. Recordings include Sony Classical, Nonesuch, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon.

**Musician Sponsors:** Arnold and Dianne Gazarian; Edie and Lamont Wiltsee

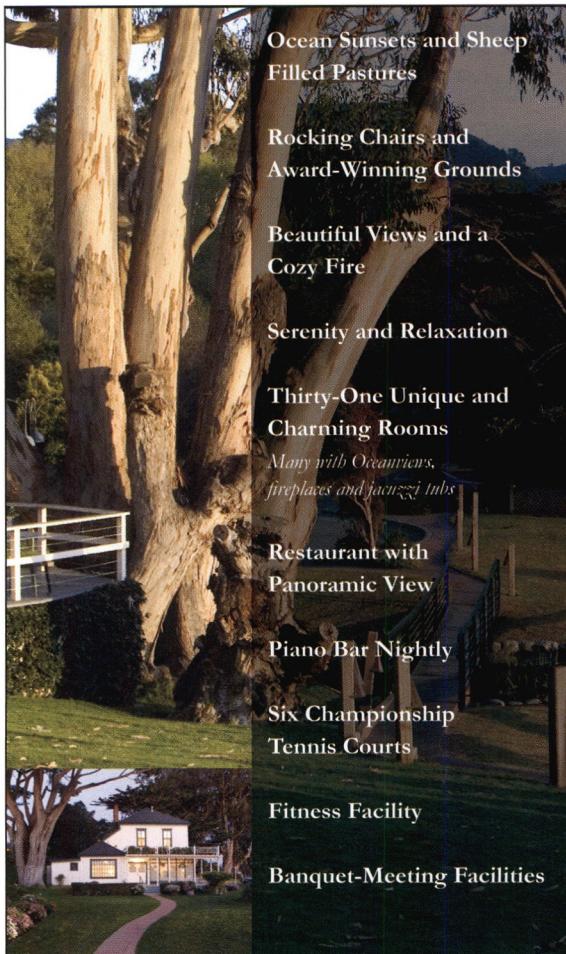


**Bruce Moyer**  
**San Jose, California**

Bruce is principal double bass with the Monterey Symphony and a member of the Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque Orchestra, the Sacramento Symphony and principal bass

of the Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area and teaches at Santa Clara, San Jose State and Stanford Universities. Bruce collects and restores antique basses and currently performs on an Andrew Hyde, Northampton, MA, c. 1900 double bass and on a Nanur Bruckner, Pest, Hungary c. 1890 double bass.

**Musician Sponsors:** Gary and Carolyn Bjorklund; Harvey L. Lynch; Laine and Janet McDaniel



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# Festival Orchestra, *continued*



**Derek Weller**  
**Ann Arbor, Michigan**

Derek received degrees (MM, BM) from the University of Michigan and is a graduate of the Interlochen Arts Academy. He was a lecturer at the University of Michigan and the University of Toledo, and is currently on the faculty of

Eastern Michigan University and Interlochen Arts Academy. In addition to playing in the Michigan Opera Theatre Orchestra, Derek is a member of the Toledo Symphony Orchestra and substitutes frequently with the Detroit Symphony Orchestra. Derek was also a member of a select international committee organized to rewrite the Suzuki bass method and is active as a clinician at Suzuki Institutes nationwide. He owns five basses: a 300-year-old Italian bass, a 200-year-old French bass, a Kay bass, and two modern instruments.

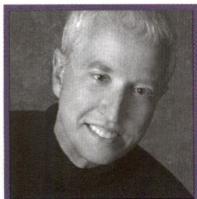
**Musician Sponsor: Bob and Leslie Mulford**

## HARPSICHORD/FORTEPIANO/ORGAN



**Andrew Arthur**  
**Principal**  
**Cambridge, United Kingdom**

See page 23 for bio.



**Michael Beattie**  
**Cambridge, Massachusetts**

See page 23 for bio.



**Holly Chatham**  
**Hamden, Connecticut**

Hailed as an "elegantly florid" (San Francisco Classical Voice) player with "perfection of musical technique" (The Arizona Republic), Holly has performed widely throughout the U.S., UK, and Mexico. She is a vocal coach at Yale University's Institute of Sacred Music and also teaches in the Collaborative Piano Department at Boston University. She is pianist in The Chatham-Wood Duo and is in demand as a continuo player for many of today's leading conductors. Recent performances include Handel's *Samson* with conductor Nicholas McGegan, Bach cantatas with Masaaki Suzuki, and Bach's *Christmas Oratorio* at Lincoln Center with Patrick Gardner. Her recording of new music for soprano, violin and piano, *Love Raise Your Voice*, was released on the MSR Classics label. Holly earned a DMA from Rutgers University, a MM from Indiana University, and a BM from Clayton State University. [www.HollyChatham.com](http://www.HollyChatham.com).

**Musician Sponsor: Robert M. Davis and Rosalind Gray Davis**



**Yuko Tanaka**  
**Oakland, California**

Yuko, a native of Tokyo, Japan, is active as harpsichord and fortepiano soloist and ensemble performer. She performs with numerous ensembles including Music of the Spheres, Archetti, Bertamo, Ensemble

Montichiari, Musica Pacifica, Philharmonia Baroque Chamber Players, Moscow Chamber Orchestra, and American Bach Soloists, and has appeared at Berkeley Festival and Exhibition and Bloomington Early Music Festival. She has appeared with the San Francisco Symphony and the San Francisco Ballet orchestra. She maintains a private studio, conducts master classes, and appears as guest lecturer at various universities. Recent engagements include performances at the Frick Collection (New York City), Tage Alter Musik Regensburg (Germany) and the Istanbul International Music Festival, as well as performances on National Public Radio and Canadian Broadcasting Corporation broadcasts. Yuko received a doctorate in early music from Stanford University and has studied with Margaret Fabrizio at Stanford University, Gustav Leonhardt in Amsterdam, the Netherlands, and Ketil Haugsand in Oslo, Norway. She performs on a Blanchet harpsichord built in 1999 by John Phillips, a Vaundry harpsichord built by Kevin Fryer in 1992, and a copy of a Stein Fortepiano, rebuilt by Janine Johnson and John Phillips. She has recorded with Koch International and Delos International. You can also listen online at magnatune.com.

**Musician Sponsor: James M. Seff and Margene Fudenna**

## THEORBO/ARCHLUTE



**Daniel Swenberg**  
**Highland Park, New Jersey**

Daniel specializes in historical plucked strings: Renaissance and Baroque lutes, theorbos, and baroque and 19th-century guitars, and baroque mandolino--and yes, it takes a lot of time tuning. He performs regularly throughout

North America with ensembles: ARTEK, REBEL, The Metropolitan Opera, Mr. Jones & the Engines of Destruction, Ensemble Viscera, New York City Opera, Opera Atelier/Tafelmusik, Catacoustic Ensemble, the Four Nations Ensemble, Apollo's Fire, The Green Mountain Project, with soprano Nell Snaidas, Lizzy & the Theorboys, and Blah, blah, blah. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. Daniel received awards from the Belgian American Educational Foundation (2000) for a study of 18th century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany at the Hochschule für Künste (studying with Stephen Stubbs and Andrew Lawrence King). He studied previously with Pat O'Brien at Mannes College of Music, receiving a masters degree in historical performance (Lute). Prior to this life's incarnation as a lutenist, he studied classical guitar at the North Carolina School of the Arts, and musicology at Washington University (St. Louis).

**Musician Sponsors: Arnold and Dianne Gazarian; Don and Carol Hilburn**

# Festival Orchestra, *continued*

## FLUTE



**Robin Carlson Peery**  
**Principal**  
**Seattle, Washington**

Robin earned her bachelor and master degrees in music from The Juilliard School as a student of Julius Baker. She is a past member of the Memphis Symphony and has been a featured soloist with the Memphis Symphony, Evansville Philharmonic and Philharmonia Northwest. This season's highlights have included performances as guest principal flute with the Seattle Symphony and Seattle Opera, guest performances with the Detroit Symphony, as well as numerous movie/soundtrack recording projects.

**Musician Sponsor:** *Ire Deyhimy; Shirley and Lee Rosen; Dr. and Mrs. Reid Wagstaff; David and Judi Zaches*



**Dawn Loree Walker**  
**Sunnyvale, California**

Dawn received her master's degree from the New England Conservatory of Music with "distinction in performance" and academic honors. She has been principal flute of the Monterey Symphony for more than twenty years and has performed as soloist with the New Century Chamber Orchestra, the Monterey Symphony and the Santa Cruz Symphony. She has recently joined the faculty of Community School of Music and Arts in California, and has taught at San Jose State University and given master classes throughout Northern California. Dawn has toured the U.S. as principal flute with the Western Opera Orchestra and performs regularly with the San Francisco Ballet and Opera Orchestras.

**Musician Sponsor:** *Tom Watling, in memory of Nancy H. Watling*

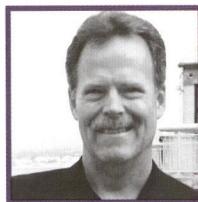
## OBOE



**Gonzalo Ruiz**  
**Principal**  
**La Plata, Argentina**

Gonzalo has appeared both as principal oboist and concerto soloist with most of the leading period-instrument groups in America and has performed widely in the U.S. and Europe with conductors such as Christopher Hogwood, Nicholas McGegan, Jordi Savall, Gustav Leonhardt, Reinhard Goebbel, Andrew Manze, and Mark Minkowski. Featured on numerous recordings of solo, chamber, and orchestral repertoire. He has acted as principal oboist of the Buenos Aires Philharmonic and the New Century Chamber Orchestra. He was a prize winner at the Bruges Early Music Competition in Belgium. As an active chamber musician Gonzalo has made several reconstructions and arrangements, notably from the works of Bach and Rameau. He is an expert in historical reedmaking techniques, with more than two dozen of his pieces on permanent display in the Metropolitan Museum of Art. He currently serves as a member of the oboe faculty at Oberlin Conservatory's Baroque Performance Institute and the University of North Texas. He was formerly on the faculty of the Longy School in Cambridge, Massachusetts and has given master classes at Indiana University.

**Musician Sponsor:** *Dr. Ise Kalsi*



**Neil Tatman**  
**Associate Principal**  
**Tucson, Arizona**

Originally from Kenosha, Wisconsin, Neil has been associate principal oboist of the Carmel Bach Festival since 1997. He earned his bachelor of music degree at Lawrence University, and completed his master's and doctoral degrees at Indiana University. His oboe teachers include Jerry Sirucek, Ray Still and John Mack. Neil was formerly principal oboist with the Reno Philharmonic Orchestra, the Arizona Opera Orchestra, the Music in the Mountains Festival, and at Arizona Musicfest. During the past year, he performed oboe concertos by Mozart, Hummel, and Françaix with orchestras in Arizona, California, and Oregon.

**Musician Sponsors:** *Ira Deyhimy; Shirley and Lee Rosen; Dr. and Mrs. Reid Wagstaff; David and Judi Zaches*



**Stephen Bard**  
**Philadelphia, Pennsylvania**

Stephen performs with period instrument orchestras throughout North America including Tafelmusik, Philharmonia Baroque, Tempesta di Mare, and Folger Consort. He studied modern and baroque oboe with James Caldwell at Oberlin College and Conservatory of Music, where he earned degrees in historical performance and computer science. He is on the faculty at the Peabody Institute and University of Delaware.

**Musician Sponsor:** *Stan and Gail Dryden*



**Ellen Sherman**  
**Grand Rapids, Michigan**

Ellen is principal oboe of the Grand Rapids Symphony. She was formerly principal cor anglais with the New Zealand Symphony Orchestra and principal oboe of the Memphis and Virginia symphonies. She was a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and Apple Hill Festivals. Ellen toured Europe with the Utah Symphony in April 2005. She holds degrees from The Juilliard School (MM) and the New England Conservatory of Music (BM), and has recorded for the Koch, New World, Stereophile and Naxos labels.

## CLARINET



**Ginger Kroft**  
**Principal**  
**Sunnyvale, California**

Ginger holds degrees from the San Francisco Conservatory of Music (MM) and Northwestern University (BM). She is principal clarinet of the Sacramento Philharmonic and Monterey Symphony, and is also a member of the Oakland East Bay Symphony and the Fresno Philharmonic. Ginger is a Vandoren International Artist and performs on M13-lyre mouthpieces and traditional reeds. Currently a faculty member at Santa Clara University, she maintains a pre-college studio.

**Musician Sponsors:** *David and Julie Nee; Sue McCloud*



## Erin Finkelstein

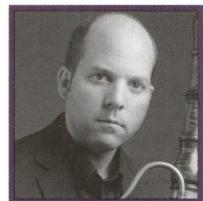
**Phoenix, Arizona**

Erin, originally from Sparks, Nevada, received her bachelor's in music from the University of the Pacific with awards in performance, and earned her master's in music from Arizona State University. She performed frequently

with the Monterey Symphony, Sacramento Philharmonic, Modesto Symphony, Stockton Symphony, Reno Chamber Orchestra and Fresno Philharmonic before relocating to Arizona, where she is a substitute with the Phoenix Symphony. As an avid chamber musician, Erin performs with the FABOS Ensemble, Arizona Pro Arte Ensemble and the Mill Avenue Chamber Players in Arizona. In addition to her work with the Carmel Bach Festival, she has attended the National Orchestral Institute, Domaine Forget Music Festival, and the Bear Valley Music Festival. As a passionate teacher, Erin has been the lecturer of clarinet at California State University Stanislaus, and twice engaged as a visiting lecturer at the University of the Pacific Conservatory, in addition to her pre-college studio and outreach engagements.

**Musician Sponsor: Sue McCloud**

## BASSOON



## Dominic Teresi

**Principal**

**Toronto, Ontario**

A native of California, Dominic is principal bassoon of Tafelmusik Orchestra and Boston Early Music Festival Orchestra, and a member of the chamber ensembles QUICKSILVER

and Juilliard Baroque. He has also enjoyed playing with Le Concert d'Astrée, Orchestre Révolutionnaire et Romantique, Philharmonia Baroque, Arion, Ensemble Caprice, Toronto Consort and Apollo's Fire. In demand on dulcian, baroque, classical and modern bassoon, his playing has been described as "lively and graceful" (New York Times) and "dazzling" (Toronto Star), "reminding us of the expressive powers of the bassoon" (The Globe and Mail). Dominic has been an invited artist on CBC Radio, performing a nationally broadcast radio concert of bassoon concertos and sonatas, and has recorded with numerous ensembles, including the Juno-nominated Concerti Virtuosi featuring Fasch's *C Minor Bassoon Concerto* with Tafelmusik. He has appeared as a concerto soloist in London, Barcelona, Madrid, Lisbon, Toronto, Vancouver, New York City and California. Dominic teaches historical bassoons and chamber music at The Juilliard School and has given master classes at Oberlin, University of Wisconsin-Madison and Puerto Rico Conservatory. He holds a master's degree and artist diploma in modern bassoon from Yale University and a doctorate in early music from Indiana University.

**Musician Sponsor: Gerald and Mary Bock**



## Britt Hebert

**Pittsburgh, Pennsylvania**

A graduate of both the Eastman School of Music and the Cleveland Institute of Music, Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of

Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member. His past affiliations include the Metropolitan Opera Orchestra, Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach Festivals. He has CD recordings on Telarc and Koch International labels.

**Musician Sponsor: Jeptha and Elizabeth Wade**

## TRUMPET



## Robert Farley

**Principal**

**London, England**

Robert studied at the Royal College of Music, where he won several prizes including the Ernest Hall Memorial Prize. He is now a busy freelance trumpeter playing principal

with major orchestras including the City of Birmingham Symphony Orchestra, the London Sinfonietta, the Orchestra of the Royal Opera House, English National Opera and Stuttgart Baroque Orchestra. He is principal trumpet of the Symphony of Harmony and Invention (Orchestra for the Sixteen) and the Hanover Band, and works extensively with period instrument orchestras at home and abroad. Robert's solo work includes recordings of the Vivaldi *Concerto for Two Trumpets*, *Queen of the Night* aria from *The Magic Flute*, Handel arias with Emma Kirkby and a recording of Bach's Cantata BWV 51. He was soloist on the European Baroque Orchestra's world tour and has recently performed several recitals with organist David Titterington. Future engagements include performances at home and abroad of *Brandenburg No. 2*, Cantata BWV 51 and various recitals. He is also the author of *Natural Trumpet Studies* published by Brass Wind Publications and *Play Latin* for Faber Music.

**Musician Sponsor: Hugh and Sheila Barton**



## Kathryn Adduci

**San Jose, California**

Kathryn has performed and taught in Australia, Asia, Europe, and the Americas. A well-regarded historical instrumentalist, she has performed with critically acclaimed groups such as the Philharmonia Baroque Orchestra,

American Bach Soloists, and the Tafelmusik Baroque Orchestra. Kathryn is the coordinator of brass studies at San Jose State University.



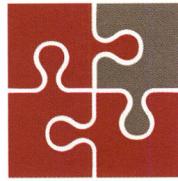
## Leonard Ott

**Castro Valley, California**

Lenny holds a degree from California State University, East Bay (BA) and is on the faculty at the University of the Pacific, Stockton.

He has an active freelance career and is a member of the Oakland-East Bay Symphony

and Modesto Symphony. He also plays with a majority of orchestras throughout the San Francisco Bay Area, including the Berkeley Symphony, Santa Rosa Symphony, Symphony Silicon Valley and San Francisco Symphony.



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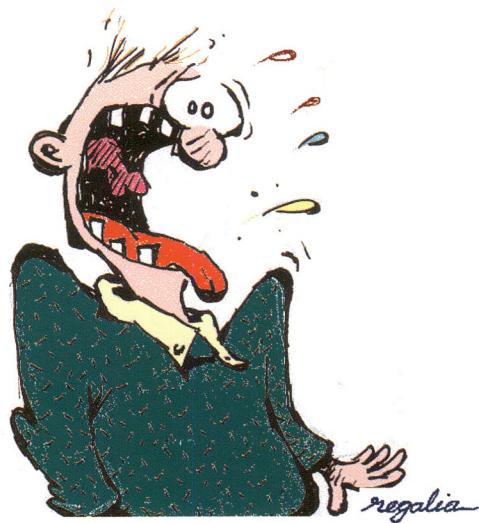
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# Festival Orchestra, *continued*

## HORN



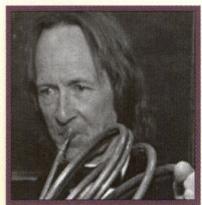
### Christopher Cooper

**Mill Valley, California**

Chris is a Grammy-nominated artist who has thrilled audiences around the world. He began his career with the Empire Brass out of Boston, and then joined the Canadian Brass with whom he made several recordings, received

a Grammy nomination, an honorary doctorate, and the prestigious Echo Klassic award in Germany. After ending the touring life, Chris became an acting member of the San Francisco Symphony for nine years and now runs the horn studio at UCLA. Chris is very active in studio recording, solo, and chamber concerts. He studied at Boston University and the San Francisco Conservatory of Music.

**Musician Sponsor:** Drs. Knox and Carlotta Mellon



### Paul Avril

**El Granada, California**

Paul plays period instrument French Horn in the Bay Area. Paul studied music at Boston University. He is currently playing with Philharmonia Baroque Orchestra and American Bach Soloists in San Francisco. The out-of-town groups include Mercury in Houston, Apollo's Fire in Cleveland and Portland Baroque in Oregon. When not performing or traveling Paul is an avid mountain biker in the Santa Cruz Mountains.

**Musician Sponsor:** Laine and Janet McDaniel



### Meredith Brown

**Oakland, California**

Meredith is well-known throughout Northern California, holding principal horn positions with Symphony Silicon Valley, Fresno Philharmonic, and the Santa Rosa, Napa Valley, and Vallejo Symphonies. She has performed with the

San Francisco Symphony, the San Francisco Opera and the San Francisco Ballet, and has served as acting principal for the Oakland and Marin Symphonies. Ms. Brown enjoys chamber music and solo performance as well, and in 2009 was awarded 2nd prize in the International Horn Competition. Educated at the Peabody Conservatory in Baltimore, with a master's degree from the San Francisco Conservatory, Ms. Brown lives in Oakland with her rescue kitties.

**Musician Sponsor:** Tim and Jane Sanders



### Alicia Mastromonaco

**Los Angeles, California**

Alicia holds degrees from Boston University (BM) and UCLA (MM) and studied at the Universität der Künste Berlin. She is currently a freelance musician in California and plays with groups such as the San Diego

Symphony, Monterey Symphony, Santa Rosa Symphony, and Fresno Philharmonic, as well as the Bay Area's Jazz Mafia and a genre-bending brass group, Paradigm Brass.

## TROMBONE



### Bruce Chriss

**Principal**

**Vallejo, California**

Bruce has been performing trombone professionally in the San Francisco Bay Area since 1989. He is principal trombone of the Santa Rosa, Marin, Vallejo, Oakland and Fresno

Philharmonic Orchestras and is a member of the Opera San Jose Orchestra. In addition, Bruce has performed with the San Francisco Symphony and the San Francisco Ballet and Opera Orchestras. A graduate of the San Francisco Conservatory of Music (MM) and the University of Michigan (BME), Bruce teaches trombone at UC Davis and is a founding member of the San Francisco Brass Company, a Bay Area-based brass quintet.

**Musician Sponsor:** William and Susanne Tyler



### Suzanne Mudge

**Bend, Oregon**

See page 23 for bio.



### Wayne J. Solomon

**Fresno, California**

Wayne is very active as a performer throughout California and the U.S. He is currently the bass trombonist with the Fresno Philharmonic Orchestra, Modesto Symphony Orchestra, and Sarasota (FL) Opera Orchestra, second trombonist with the Monterey Symphony, and has previously held positions with the Napa Valley and Santa Cruz Symphonies. He performs frequently with the Pacific Symphony Orchestra in Costa Mesa, CA, and has also performed with the San Francisco Symphony, San Francisco Ballet Orchestra, Minnesota Orchestra and San Diego Symphony. Wayne is also the orchestra personnel manager for the Fresno Philharmonic and Monterey Symphony, and appeared as soloist along with the other members of the Monterey Symphony low brass section on the April 2011 subscription set, performing the *Concerto Grosso for Three Trombones and Tuba* by Dubensky. He has been a member of the Carmel Bach Festival and Music in the Mountains Festival in Grass Valley for eleven seasons, and has performed with other summer festivals such as the Cabrillo Music Festival and the American Institute of Musical Studies in Graz, Austria. In his spare time he enjoys playing ice hockey, brewing beer, backpacking, cross-country skiing, snowshoeing, and riding his road bicycle.

**Musician Sponsor:** Pete and Jackie Henning



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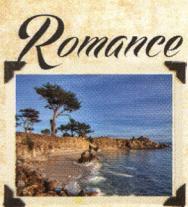
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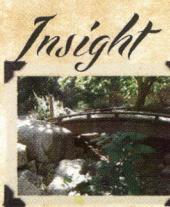
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SEASON



#### OCTOBER 18, 19, 20, 2013

Max Bragado-Darman, Conductor  
Roberto Díaz, Viola

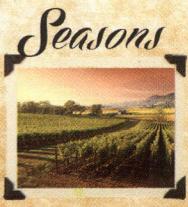
Wagner - Prelude to Act 3 of *Lohengrin*  
Walton - Viola Concerto  
Brahms - Symphony No. 4, E Minor, Op. 98



#### MARCH 21, 22, 23, 2014

Alvaro Cassuto, Guest Conductor  
Ignacio Soler Pérez, Bassoon

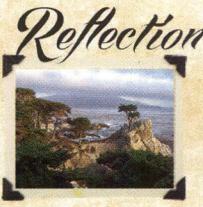
Ravel - *Le Tombeau de Couperin*  
Mozart - Bassoon Concerto, KV 191, Bb Major  
Beethoven - Symphony No. 4, Bb Major, Op. 60



#### NOVEMBER 21\*, 23, 24, 2013

Max Bragado-Darman, Conductor  
Christina Mok, Violin

Vivaldi - *The Four Seasons*  
Menotti - *Amahl and the Night Visitors*\*  
\*Directed for the stage by Walt di Faria



#### APRIL 25, 26, 27, 2014

Max Bragado-Darman, Conductor  
Heidi Hau, Piano

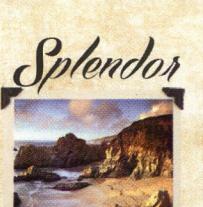
Rossini - Overture to *The Barber of Seville*  
Saint-Saëns - *The Carnival of the Animals*  
Mozart - Symphony No. 40, KV 550, G Minor



#### FEBRUARY 21, 22, 23, 2014

Max Bragado-Darman, Conductor  
Kun Woo Paik, Piano

Nielsen - *Aladdin*, Op. 34  
Prokofiev - Concerto for Piano No. 2  
Dvořák - Symphony No. 8, G Minor, Op. 88



#### MAY 16, 17, 18, 2014

Max Bragado-Darman, Conductor  
Elmar Oliveira, Violin - Nathaniel Rosen, Cello

Brahms - Double Concerto, A Minor, Op. 102  
Liszt - *Les Preludes*  
Respighi - *Pines of Rome*

\*Note: The Salinas performance will be held on Thursday, November 21, for this concert only.

Programs and artists are subject to change without notice.

# Festival Orchestra, *continued*

## TUBA



### Scott C. Choate Fairfield, California

A native of Albuquerque, New Mexico, Scott received his BM degree from Arizona State University, where he was a student of Sam Pilafian, and attended the San Francisco Conservatory of Music as a student of Floyd

Cooley. He is a full-time professional musician, maintaining a schedule which includes private studio teaching and performing with orchestras throughout California. He frequently performs with the San Francisco Symphony, Santa Rosa Symphony, San Francisco Ballet, and also records with Skywalker Studios. Currently, Scott is principal tuba with the Fresno Philharmonic, Oakland East Bay Symphony, Napa Valley Symphony, Vallejo Symphony and Stockton Symphony. He has also taught tuba performance at Fresno Pacific University, UC Davis and San Jose State University.

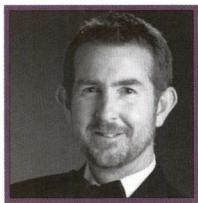
## TIMPANI & PERCUSSION



### Kevin Neuhoff Principal San Francisco, California

Kevin received his BM degree from the St. Louis Conservatory of Music. He is principal timpanist with the Berkeley and Fremont Symphonies, the San Francisco Opera Center Orchestra, principal percussionist with the Marin Symphony, and plays frequently with the California, Oakland, Sacramento and San Francisco Symphonies. He has also performed and recorded with Philharmonia Baroque and the New Century Chamber Orchestra. In December 2008, he was requested by the music director to join Orchestre Symphonique de Montreal for their production of Messiaen's opera *St. François*. Kevin performs Broadway shows, contemporary music with Earplay and records for film and other electronic media. At the Festival, Kevin performs on timpani based on a 17th century design made by Aehnelt-Lefima of Cham, Germany.

**Musician Sponsors:** Mary Kay Crockett; Shirley and Lee Rosen; Jeptha and Elizabeth Wade



### Tim Dent San Francisco, California

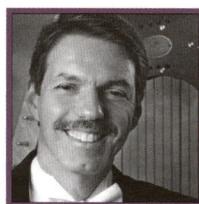
Tim began freelancing in the Bay Area while earning his master's degree in percussion performance at the San Francisco Conservatory of Music. Since then he has played regularly with most of the areas orchestras and performing arts groups. This year marks his third appearance with the Carmel Bach Festival. As a regular extra with the San Francisco Symphony, Tim has had the opportunity to perform both nationally and internationally as well as record. In 2012 he was a part of the American Mavericks Festival with the SFS celebrating that orchestras 100th birthday. He teaches privately in San Francisco at the French American International School.



### Peter Thielen Redwood City, California

Peter graduated from the San Francisco Conservatory of Music and began performing as percussionist with the San Jose Symphony, timpanist with the Monterey Symphony, and guest percussionist with the San Francisco Ballet Orchestra, positions he maintains today. Peter has also performed with the San Francisco Symphony and Opera Orchestra.

## HARP



### Daniel Levitan Fremont, California

Dan performs as the principal harpist with four professional orchestras: Santa Rosa Symphony, Marin Symphony, Symphony Silicon Valley, and Ballet San Jose. He is the "first call" harpist with the San Francisco Opera, having performed productions of (*Tosca*, *Turandot*, *Fanchulla*); Strauss (*Salomé*); and Wagner's Ring Cycle. With the California Symphony, as the acting principal harpist. With the California Symphony, as the Acting Principal Harpist, he completed his sixth consecutive season. He regularly performs for the San Jose Chamber, Mission Chamber, UC Berkeley Symphony orchestras and is sought after by numerous other orchestras, choirs, and ensembles.



### Randall Pratt Oakland, California

Randall was raised in the San Francisco Bay Area and received his training from Anne Adams in San Francisco, Marcel Grandjany at The Juilliard School, and Susann McDonald at the University of Arizona. He also studied with Hans Jacobs at the Hamburg Conservatory of Music as a Fulbright Scholar, with a double major in harp and orchestral conducting. Currently active as a freelance performer, he has held the position of principal harp with the San Francisco Ballet Orchestra, Oakland Symphony and the Baden-Badener Philharmonie in Germany, as well as second harpist with the San Francisco Symphony.

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# Festival Chorale

## SOPRANO



### Colleen Hughes

Bloomington, Indiana

Colleen received degrees (BM, BME, MM) from Indiana University. She has studied with Dale Moore and Robert Harrison, and participated in master classes with Carol Vaness and Roger Vignoles. In 2008 she took third place in the

Gerhard Herz Young Artist Competition with the Louisville Bach Society. Colleen has sung in Bloomington with the Spanish baroque ensemble Fenix de los Ingenios, as well as with Apollo's Voice for the Indianapolis Symphony Orchestra. She has also appeared as a soloist with the Lafayette Bach Chorale Singers. Colleen works full time as an elementary school music teacher.



### Molly Quinn\*

New York, New York

Molly continues to delight audiences around the country with her thoughtful interpretations in a variety of repertoires. Miss Quinn currently makes her home in New York City, where she maintains an active performing schedule. To

begin the calendar year, Miss Quinn received rave reviews noting her "arresting sweetness and simplicity" (The New York Times) and "tender voice" (Boston Intelligencer) as part of The Green Mountain Project presentation of Claudio Monteverdi's *Vespro della Beata Vergine*.

In 2013 Miss Quinn will make debut performances with the Cleveland-based Apollo's Fire, and with The Folger Consort of Washington D.C presenting a program of Irish music. She is frequent collaborator with St. Thomas Fifth Avenue. Other spring performances include *Matthaus-Passion* with Trinity Choir, *Membra Jesu Nostri* with TENET, *Dido and Aeneas* with Seraphic Fire, and Bach's *Mass in B-Minor* with the Choral Society of Grace Church.

Miss Quinn has appeared as part of Moscow's Golden Mask Festival and Lincoln Center's Mostly Mozart Festival in the acclaimed Mark Morris Dance Group production of *Dido and Aeneas*. She has appeared as a soloist with such notable early music ensembles as Quicksilver, The Clarion Music Society, The Buxtehude Consort, and as part of the Five Burroughs Music Festival. Molly has appeared in many of New York City's most exciting and inspirational venues, including Alice Tully Hall, Carnegie Hall, Lincoln Center's Rose Theater, Merkin Hall, The Metropolitan Museum of Art, The Barclay Center, Le Poisson Rouge, and St Mary the Virgin in Times Square.

An unexpected career highlight came at the end of 2012, when Miss Quinn sang back up vocals with rock legends The Rolling Stones, as part of their 50th anniversary tour. She appeared with members of Trinity Choir to sing the first encore of the evening "You can't always get what you want." Miss Quinn's voice is featured throughout the Christian Camargo feature film adaptation of Chekhov's *The Seagull* slated for released in 2013. Molly currently lives in New York, but still has strong ties to her hometown of Chapel Hill, North Carolina. She completed her masters in vocal performance at Cincinnati College-Conservatory of Music.



### Clara Rottolk

Philadelphia, Pennsylvania

See page 47 for bio.



### Linda Lee Jones

Belle Mead, New Jersey

New Orleans native Linda Lee Jones is active as a soprano, teacher and massage therapist in New York City and Central New Jersey. Her work as an ensemble singer has afforded her the opportunity to perform with some of the area's most prominent choral groups, including the choirs of Trinity Wall Street Church, Musica Sacra, the New York Choral Artists, and the Mostly Mozart Festival. Ms. Jones is also a member of the Western Wind Vocal Ensemble, a sextet devoted to preserving and promoting the art of a cappella ensemble singing through concerts and educational outreach. As a soloist she has appeared with the Symphony Chorus of New Orleans, the Louisiana Vocal Arts Chorale, the Masterwork Chorus of New Jersey and the Argento Chamber Ensemble in New York. Linda holds a bachelor of music degree in voice performance from Loyola University and a master of music degree in choral conducting and voice from Westminster Choir College of Rider University.



### Rebecca Mariman

Princeton, New Jersey

Rebecca sings regularly with Fuma Sacra and has appeared with the Masterwork Chorus, Tempesta di Mare and Brandywine Baroque. A 2010 Adams Fellow, Rebecca is back for her fourth year with the Chorale. She lives in New Jersey with her husband, five children, two cats and a dog who sings.

# Festival Chorale, continued



## Angelique Zuluaga

San Jose, California

Angelique has performed early music, opera, oratorio and contemporary music throughout the U.S. and South America. She has sung under the direction of Paul Hillier, Ton Koopman, Andrew Lawrence King, John Poole,

Stephen Stubbs, and Kent Nagano. Recent performances include a recital of contemporary Latin American art song at the 2012 Composers Now Festival, and performances and master classes at the 2012 Cartegena International Music Festival. Angelique began her musical training in Cali, Colombia at the Universidad Del Valle. She holds master's degrees in voice and early music from Indiana University.

**Musician Sponsor:** John and Jane Buffington

## MEZZO-SOPRANO



## Alyson Harvey

Philadelphia, Pennsylvania

Alyson holds degrees from the Cincinnati Conservatory of Music (MM and Artist Diploma in Opera) and Westminster Choir College (BM). Her appearances include work with the Atlanta Baroque Orchestra, the Berkshire

Bach Society, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, working with Gian Carlo Menotti, The Mostly Mozart Festival, and the Philadelphia Orchestra under the baton of Bobby McFerrin. She made her Carnegie Hall debut in performances of *Messiah* with the Masterwork Chorus of New Jersey, and her Alice Tully debut in Copland's *In the Beginning* at the New York Philharmonic's Copland Festival. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-in-the-Fields Episcopal Church in Philadelphia.



## Elizabeth Johnson Knight

Dallas, Texas

Elizabeth Johnson Knight, mezzo soprano, has sung a wide range of choral and solo repertoire, appearing with the Bach Festival of Central Florida, North Central Louisiana Masterworks, Paducah Symphony, Valdosta Symphony Orchestra, Meridian Vocal Consort, Orpheus Chamber Singers, Project Eve, Vox Humana and the South Dakota Chorale. She has recorded for Gothic and Naxos. Recent highlights include her Carnegie Hall debut as alto soloist in Handel's *Messiah* with the Masterwork Chorus. Elizabeth is a graduate of Indiana University (MM) and the University of Mississippi (BM). She has held teaching positions at the University of Louisiana, Monroe and Murray State University, and is currently a doctoral candidate at the University of North Texas while teaching voice at Southeastern Oklahoma State University.

**Musician Sponsor:** Dr. Ise Kalsi



## Emily Marvosh\*

Cambridge, Massachusetts

Emily has been gaining recognition for her "flexible technique and ripe color," and "smooth, apparently effortless vocal display." Following her solo debut at Boston's Symphony Hall in 2011, she has been a frequent soloist

with the Handel and Haydn Society under the direction of Harry Christophers. Other recent solo appearances include the Charlotte Symphony (*Messiah*), L'academie (Vivaldi's *Nisi Dominus*), Back Bay Chorale (*Magnificat*), the Brookline Symphony (*Sea Pictures*), the Chorus of Westerly (Mozart's *Requiem*), the White Mountain Bach Festival (Vivaldi's *Salve Regina*), Opera Boston (*La Grande Duchesse de Gérolstein*), and Boston Lyric Opera (*Rusalka*). She is often featured on the Marsh Chapel Choir Bach Cantata Series.

Her contributions to 21<sup>st</sup> century repertoire and performance include world premiere performances with Juventas New Music and Intermezzo Chamber Opera, and in 2013, Miss Marvosh will create the roles of Viviane and the Mother in the world premiere of Hugo Kauder's *Merlin* with the Hugo Kauder Society. She is a founding member of the Lorelei Ensemble, which promotes new music for women. A frequent recitalist and proud native of Michigan, she has created a chamber recital program that celebrates the history and culture of her home state, featuring commissions by emerging composers and performances by fellow Michiganders.

Ensemble appearances in the past and upcoming seasons include the Oregon Bach Festival under the direction of Helmut Rilling, the Bachakademie Stuttgart, Portland Baroque Orchestra, Tucson Chamber Artists, Boston Camerata, the New York Virtuoso Singers, the Yale Choral Artists, and Cambridge Concentus. A regular member of Miami-based Seraphic Fire, Miss Marvosh can be heard on their recent Grammy-nominated recording of Brahms's *Ein Deutsches Requiem*. She holds degrees from Central Michigan University and Boston University.



## Alice Kirwan Murray

Los Angeles, California

Alice currently sings with the Grammy award-winning Los Angeles Chamber Singers & Cappella and the Los Angeles Master Chorale and is proud to have participated in the Master Chorale's two recent recordings of the works of Nico Muhly and Henryk Gorecki for Decca Records. Notable solo performances include Steve Reich's *Tehillim* at Lincoln Center and Louis Andriessen's *De Stijl* with Lionel Bringuier and the Los Angeles Philharmonic on their Green Umbrella series. Alice has also performed with Millennium Consort Singers (Martin Neary), Musica Angelica (Harry Bicket), Long Beach Opera and the Jacaranda Festival. She has sung on several commercials, sound recordings, television and film scores, most recently, *After Earth*, starring Will Smith. Additionally, Alice works as a teaching artist with the educational outreach program, *Voices Within*.

**Musician Sponsors:** John and Jane Buffington; Sharon and Stan Meresman

**Festival Chorale Sponsor:** Frank and Denise Quattrone Foundation



## Patricia Thompson

**Manhattan, Kansas**

Patricia is in her eighth season with the Carmel Bach Festival. She has been a frequent soloist with the Indianapolis Baroque Orchestra, the Bach Societies of Louisville, West Lafayette and St. Louis; and the Masterworks Chorus of New Jersey, making her Carnegie Hall solo debut in 2009. She has sung with the famed Dale Warland Singers, where she was featured on the award winning recordings *Cathedral Classics* and *December Stillness* and with the Ensemble Singers of Vocalessense. Patricia is a current member of the Spire Chamber Ensemble of Kansas City and a founding member of the ensemble Luminous Voices of Calgary, Canada. She holds degrees from St. Olaf College (BM) and Indiana University (MM and DM), and is an assistant professor of voice at Kansas State University, Manhattan, Kansas.



## Virginia Warnken

**New Haven, Connecticut**

Hailed by the New York Times as an “elegant,” “rich-toned alto” with “riveting presence,” Virginia is known throughout the American early music community for her heartfelt interpretations of the sacred works of Bach and Handel. A lifelong lover of both solo and chamber ensemble repertoire in the early music genre, she has been a soloist and ensemble member with the renowned Trinity Wall Street Choir, TENET, Clarion Music Society, Musica Sacra, Oratorio Society of New York, Green Mountain Project, and Vox Vocal Ensemble. In recent seasons, she has appeared on the main stage of Carnegie Hall as the alto soloist in Bach’s *B-Minor Mass*, Handel’s *Messiah*, and Mozart’s *C-Minor Mass*. Ms. Warnken is also an advocate of contemporary music, and has performed and premiered works by numerous prominent composers including Louis Andriessen, Caleb Burhans, Merrill Garbus of tUnE-yArDs, Judd Greenstein, and Steve Reich. She is a member of the groundbreaking vocal octet Roomful of Teeth, integrating western and non-western vocal techniques such as Tuvan throat singing, Inuit throat singing, yodeling, high Bulgarian belting, and Korean P’ansori, and collaborating with composers to forge a new repertoire for the voice using an expanded sound palette.

## COUNTERTENOR



## Jay White

**Streetsboro, Ohio**

Jay sang eight seasons with the Grammy-award winning ensemble Chanticleer. Having performed in prestigious concert halls in over 40 states and 15 countries and participating on nearly 30 commercial recordings, Dr. White is currently associate professor of voice at Kent State University (OH).

## TENOR



## Timothy Hodges

**Woodbridge, New Jersey**

Timothy is presently a member of Trinity Choir at Trinity Wall Street in New York City and has appeared with many leading ensembles, including Fuma Sacra, Vox, Clarion, and Seraphic Fire. He has been a soloist with Masterwork Chorus of New Jersey, Garden State Philharmonic, and Princeton Glee Club. Timothy is a graduate of Westminster Choir College.



## Brandon Hynum\*

**Newbury Park, California**

Brandon is a full time member of the Los Angeles Master Chorale and the church chorus of St. James’ in the City. As a graduate of the USC Thornton School of Music, Mr. Hynum has performed principal roles through the Opera Department, including Mayor Upfold (Britten’s *Albert Herring*), Count Belfiore (Mozart’s *La finta giardiniera*), as well as other opera scenes (from Kurt Weil to Rossini). Prior to moving to Los Angeles, Mr. Hynum toured internationally to countries spanning five continents: South Africa, Brazil, Argentina, Iceland, Italy, Greece, Thailand, England, and many others.

This past December, Brandon was soloist for Bach’s *Magnificat* with the Los Angeles Master Chorale. This past March, he also performed the Mozart *Requiem* at Cal Poly, Pomona followed by an international tour with the Los Angeles Master Chorale and the LA Philharmonic for John Adam’s new oratorio, *The Gospel According to the Other Mary*, under the baton of Gustavo Dudamel. In November, he will perform Britten’s *Rejoice in the Lamb*, as part of the Britten Centennial Birthday Celebration under Los Angeles Opera Music Director James Conlon.



## Scott Mello

**New Haven, Connecticut**

Scott has been praised for his “winningly lucid voice” (WCLV) and being “sonorous and alive to text” (Cleveland Plain Dealer). The 2012/13 season includes performances of the title role in Handel’s *Samson* with conductor Nicholas McGegan, Bach’s *Mass in B-Minor* under the baton of Masaaki Suzuki, Handel’s *Messiah* with Handel Choir of Baltimore and Bach Collegium San Diego, and *The Play of Daniel* at the Metropolitan Museum of Art in collaboration with Gotham Early Music Scene. Recent seasons included appearances with New Music New Haven performing Steve Reich’s *Proverb*, Apollo’s Fire for performances of Monteverdi’s *Vespro della Beata Vergine 1610* in Cleveland and on a U.S. Tour from New York to New Mexico, Bach Collegium San Diego as Aeneas in Purcell’s *Dido and Aeneas*, and Lotti’s *Mass for Three Choirs* with conductor Jeffrey Thomas in San Francisco.

# Festival Chorale, *continued*



## Stephen Sands

Gladstone, New Jersey

Stephen is a founding member and executive director of The Antioch Chamber Ensemble and sings with the Trinity Wall Street Choir, Clarion Music Society, TENET and the Vox Vocal Ensemble. Stephen has been seen as

the Evangelist for many Bach Passion concerts, most recently for the Westminster Katorei and Fuma Sacra. He is a vocal music teacher in New Jersey, artistic director of music in the Somerset Hills, and a graduate of Westminster Choir College.

**Musician Sponsor:** Ann and Glen Hiner

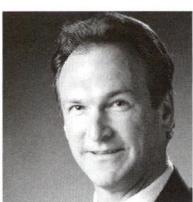


## Timothy Shantz

Calgary, Alberta, Canada

Active as singer and conductor, 2012 saw Tim debut as both in separate performances with the Calgary Philharmonic Orchestra. He is founder and artistic director of Luminous Voices professional choir, artistic director of Spiritus

Chamber Choir and chorus master. He is a graduate of Indiana University's Jacobs School of Music (DM in Choral Conducting).



## David Vanderwal

New York, New York

David is in high demand for his clarion lyric vocal qualities and has been featured in roles with American Bach Soloists, Seattle Baroque Orchestra, Oregon Bach Festival, Austin Symphony Orchestra, Oregon Symphony, New

York Collegium, Tafelmusik, among others. Recent performances include Handel's *Messiah* with the St. Paul's Cathedral Choirs of Buffalo, NY, and Mendelssohn's *Elijah* with the Stamford Chorale. David has also appeared with such groups as Clarion, Concert Royale, Four Nations Ensemble, New York Ensemble for Early Music, Vox and the Folger Consort, and is kept very busy with Western Wind, as well as St. Thomas 5th Ave. He has recorded under the Allegro, Delos, Pro Musica Glorie, and Koch International labels. An award-winning vocalist, David's upcoming engagements include several *Messiah* and *Passion* performances, as well as other oratorio works and recitals throughout the season.

**Musician Sponsor:** Ann and Glen Hiner



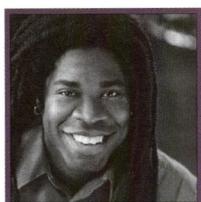
## Steven Caldicott Wilson

Woodside, New York

Mr. Wilson has been praised by the New York Times for his "powerful, polished and moving Evangelist" and "lithe, shapely tenor". He is a member of the acclaimed a cappella vocal quartet New York Polyphony, and the Trinity

Wall Street Choir. A veteran of the USAF Band Singing Sergeants, he is a graduate of Ithaca College and the Yale University Voice Masters program in early music.

## BARITONE/BASS



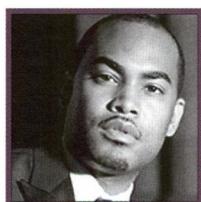
## Dashon Burton

New Haven, Connecticut

Dashon is a native of Bronx, New York. A prize winner of multiple competitions, including the 2012 ARD International Music Competition (2nd prize), the 2012 New York Oratorio Competition (1st prize) and the 2012 American

Bach Society and Bach Choir of Bethlehem Competition (1st prize), he is praised for his "enormous, thrilling voice seemingly capable ... [of] raising the dead;" (*Wall Street Journal*), "nobility and rich tone," (*New York Times*) and hailed as "excellent," (*Akron Beacon Journal*) and "robust," (*Cleveland Plain Dealer*). Active in a wide range of repertoire, he feels privileged to have worked with artists and ensembles all across the U.S. as well as in Cameroon, Canada, Italy and Germany. Recent collaborations include Pierre Boulez, Masaaki Suzuki and Steven Smith. He began his professional studies at Case Western Reserve University and graduated from the Oberlin College Conservatory of Music. Immediately upon graduation, he was invited to join Cantus, a professional men's classical vocal ensemble based in Minneapolis. He appears on albums recorded with the ensemble, including the eponymous album, *Cantus*, which was singled out by National Public Radio as a top ten recording of 2007. After completing his tenure with Cantus in 2009, Dashon completed his master of music at Yale University's Institute of Sacred Music, studying voice with Professor James Taylor. His solo repertoire includes such diverse works as Monteverdi's *Vespers of 1610*, Jesus in Bach's *St. Matthew Passion*, Mendelssohn's *Elijah*, Superintendent Bud in Britten's opera *Albert Herring*, and Ned Rorem's song cycle, *War Scenes*. Dashon is also an avid performer of new music; he has premiered works by Edie Hill, William Brittelle, and is a founding member of Roomful of Teeth (under the direction of Brad Wells), an ensemble devoted to new compositions using the fullest possible range of vocal techniques.

**Musician Sponsor:** Stan and Gail Dryden



## Charles Wesley Evans

Austin, Texas

Born in Georgia, Charles has been applauded by the New York Times for his "elegant and mellifluous tones" and "the peak of the night's solo work" by the Miami Herald. With a range of genres spanning from the baroque

to jazz and R&B, he has performed this season with TENET, Spire Ensemble, Seraphic Fire, Conspirare, San Antonio Symphony Orchestra, Delaware Valley Philharmonic, Grace Cathedral Chorus and Orchestra and the Dryden Ensemble. Charles earned his BA in music from Brewton-Parker College in Mt. Vernon, Georgia with further study at the Boston Conservatory and Westminster Choir College of Rider University. He is voice instructor at The Austin School for Visual and Performing Arts.

**Musician Sponsor:** Dr. Ise Kalsi



### **Jeffrey Fields**

**San Jose, California**

A graduate of the University of Iowa (BM) and an Adams Vocal Master Class Fellow (1998), Jeffrey is a soloist and ensemble member with Philharmonia Baroque Orchestra, American Bach Soloists, and AVE. Recent

solo engagements include Mendelssohn's *Elijah* and *St. Paul*, Purcell's *Anthems* and *Ode on St. Cecilia's Day*, Handel's *Brockes-Passion*, *Semele*, *Acis and Galatea*, and *Alexander's Feast* under Jeffrey Thomas; Bach's *B-Minor Mass*, both passions and numerous cantatas; the requiems of Brahms, Fauré, Duruflé, Mozart and Reicha; Mahler's *Songs of a Wayfarer*, the Monteverdi *1610 Vespers* with Warren Stewart's group Magnificat, and the Dvorak *Stabat Mater*. He made his Carnegie Hall debut in Handel's *Messiah* in 2007.

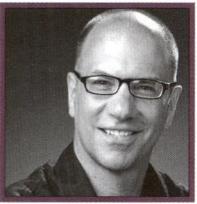


### **Avery Griffin**

**Union City, New Jersey**

Avery is an accomplished ensemble performer who has sung with such prestigious groups as the Trinity Wall Street Choir. He is currently a member of the choir of men and boys at St. Thomas Church, 5th Avenue, in Manhattan.

As a passionate advocate of new music, Avery has premiered and performed works of Pascale Criton, Ezra Sims, Jason Eckardt, John Magnussen, James Bergin, and many others. He is also a charter member of both Roomful of Teeth, a vocal octet which premieres new works utilizing vocal techniques from around the world, and NotaRiotous, the chamber ensemble of the Boston Microtonal Society. A composer himself, Avery has had premieres of his works performed by ensembles including the Boston University Chamber Chorus.



### **Tim Krol**

**Brooklyn, New York**

Tim sings regularly in New York City's major performance venues, including Lincoln Center and Carnegie Hall. He was the featured soloist in the premiere of a requiem by C. Edward Hupton, and as the Ferry Man in Britten's

*Curlew River*. He also performs regularly at Trinity Wall Street, Marble Collegiate Church, Park East Synagogue, and Temple Emanu-El.

**Musician Sponsor:** Don and Carol Hilburn



### **Paul Speiser**

**Princeton, New Jersey**

A graduate of Westminster Choir College (MM) and Lawrence University (BM), Paul is a candidate for the PhD degree in music from New York University's Steinhardt School of Culture, Education, and Human Development,

where, as an adjunct faculty member, he teaches studio voice and conducts the Vocal Performance Chorale. Favorite appearances include Don Alfonso in Mozart's *Così fan tutte*, Schlendrian in

Bach's "Coffee" Cantata, a staged production of Wolf's *Italienisches Liederbuch*, and Sam in Bernstein's *Trouble in Tahiti*. Paul has performed with Fuma Sacra, Spoleto Festival USA, Lincoln Center Festival, Milwaukee Symphony Orchestra, and Nordic Chamber Choir (Germany).



### **Jonathan Woody\***

**Brooklyn, New York**

Jonathan, a native of Upper Marlboro, Maryland, maintains an active performing schedule as a concert, choral, operatic and early music singer. Called an "artist worth keeping an eye on" by the Washington Post

and noted for "clarity and fire" by the New York Times, Jonathan is a member of the Choir of Trinity Wall Street in New York City. He performs regularly with ensembles across the U.S. including the Clarion Music Society, Antioch Chamber Ensemble, Spire Chamber Ensemble and the Santa Fe Desert Chorale, and has been seen on stage in recent seasons with the Denver Early Music Consort, Santa Fe Opera, TENET, Brooklyn Baroque, the Gotham Chamber Opera, Mark Morris Dance Group, Ensemble VIII and the Rolling Stones. Jonathan completed an MM in early music at McGill University in 2010 as a student of Sanford Sylvan and currently resides in Brooklyn, NY.

\* Adams Vocal Master Class Fellow

**The Art of  
Dr. Seuss**

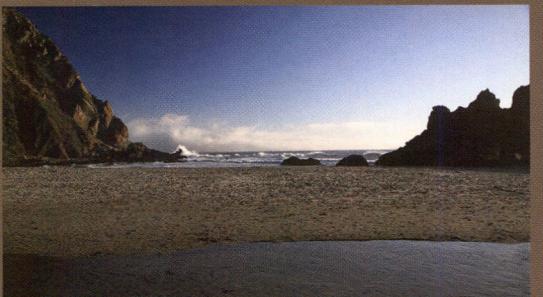
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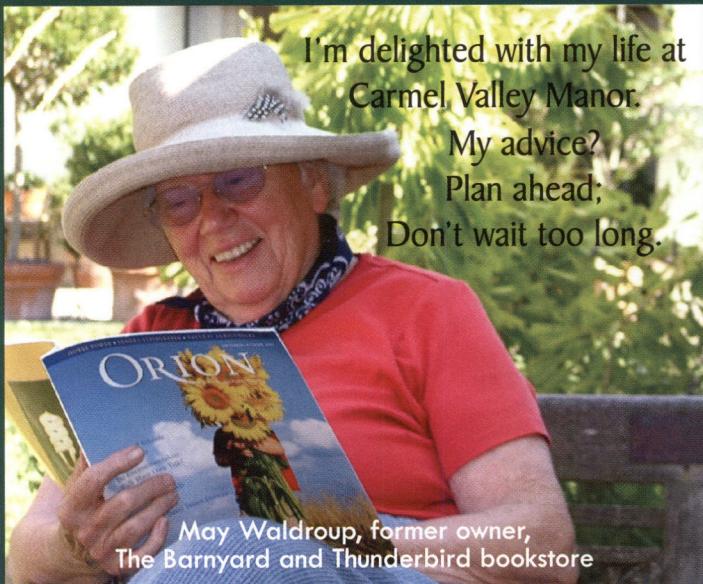


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# Festival Chorus

## SOPRANO



### Elaine Koppany Salinas, California

This is Elaine's first year singing with the Festival Chorus. She sings with Camerata Singers of Monterey County, Cantus Monterey, and has performed in musical productions at Western Stage. Elaine is employed as a illustrator at the Defense Language Institute in Monterey.



### Marilyn Maxner Monterey, California

This is Marilyn's eighth year with the Festival Chorus, a wonderful privilege. She also sings with Camerata Singers of Monterey County and has sung with the Monterey Peninsula Choral Society and Monterey Opera Association. She is an organist at Bethlehem Lutheran Church in Monterey and volunteers in various ways on the Peninsula and in the wider Lutheran church.



### Leslie Mulford Monterey, California

This is Leslie's fifth season with the Festival Chorus. She holds degrees from the Monterey Institute of International Studies (MAT), Loyola Law School (JD) and the University of Washington (BA). Recently retired from her third career as a freelance German translator, Leslie sings with Smiles, a women's vocal ensemble, the Monterey Peninsula Choral Society and Aria, the Peninsula's new women's choir.



### Jennifer Paduan Monterey, California

This is Jennifer's seventh season with the Festival Chorus. She is a graduate of Oregon State University (MS) and Smith College (BA). Jenny is a member of I Cantori di Carmel, has performed in local musical theater productions, and sang with the Smith College Glee Club and Smiffenpoofs in college. She is a marine geologist at the Monterey Bay Aquarium Research Institute.



### Sandy Pratt Carmel, California

Sandy is an I Cantori di Carmel founding member, and has performed with them for 32 years. She sings with VOCl a cappella ensemble and First Presbyterian Church Chancel Choir of Monterey. She is also a "Romantic Realist" artist of still-life in oils, whose works are widely collected. Sandy's travels include Japan, Turkey, the Greek Isles, Italy, Scotland, England and Ireland. She is also a former commercial pilot and flight instructor. This is Sandy's fourth year with the Festival Chorus.



### Dottie Roberson Monterey, California

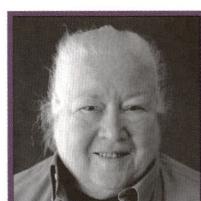
This is Dottie's 41st season with the Festival Chorus. She is a graduate of UC Santa Cruz (BA, linguistics), and presently holds the position of administrative assistant for Dennis the Menace cartoonists. She has performed with Camerata Singers, Hidden Valley Opera, VOCl a cappella ensemble, First Presbyterian Church Chancel Choir, and was a founding member of I Cantori di Carmel. Dottie enjoys gardening and recent travels to Istanbul and the Greek Isles.



### Cynthia Stormer Pacific Grove, California

Cynthia sang with the Festival Chorus in 1992-1993 and is back after a 20-year hiatus. She minored in music at West Virginia Wesleyan College. She has performed with the Université de Dijon chorus and with the Boston Masterworks Chorale. Locally she sang many years at Mayflower Presbyterian Church. In addition to singing, Cynthia enjoys snow skiing, scrapbooking, travel and family history.

## ALTO



### Barbara Cary Carmel, California

Before moving to the Monterey Peninsula, Barbara sang in the San Francisco Bay Area with the San Francisco Symphony Chorus, as well as the Lyric Chorale, Baroque Choral Guild, the San Mateo Masterworks Chorale and many other singing venues, including the slave chorus in a San Francisco Opera production of *Aida*. She presently sings with the Camerata singers. This is Barbara's fifth year with the Festival Chorus.



### Phyllis Edwards Pacific Grove, California

This is Phyllis' seventh season with the Festival Chorus. She has performed with I Cantori di Carmel, VOCl a cappella ensemble, Forest Theater, and Monterey Peninsula College Theater. She has been a school principal and district curriculum director, and was an editor for National Geographic Learning for ten years. She holds degrees from Boston University (M.Ed.) and Wheaton College (BA).



### Eve Forrest Monterey, California

Eve holds a PhD from Claremont Graduate University, attended Christian Albrechts University in Germany as a Fulbright Scholar, and received her BA from Whitman College. She is a member of Camerata Singers, is a

# Festival Chorus, continued

cantor at St. Angela's Catholic Church, and also plays the recorder. She is a retired mathematician, and presently is a spiritual director and retreat leader. This is Eve's seventh season with the Festival Chorus.



## Lupita Harrison

**Carmel, California**

Lupita holds degrees from Catholic University (MM), Marymount College (BA) and the Music Conservatory (Cuba). She has retired from Nestle and was formerly associate professor of music at Marymount College, Tarrytown, New York.

York. She has performed with the Santiago Philharmonic and the Washington National Symphony. This is Lupita's 14th year with the Festival Chorus.

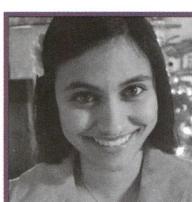


## Kathy Ann Kirkwood

**Monterey, California**

Kathy received a master of music in flute from Ohio University. She sings in the All Saints' Episcopal Church choir in Carmel and studies voice with Katherine Edison. She has participated in flute master classes conducted

by Patricia Harper at Asilomar. Kathy's other interests include her work in Human Resources.



## Rachel Lowery

**Pacific Grove, California**

Rachel is 19 years old and a junior at DePauw University School of Music. This is her sixth year with the Carmel Bach Festival. Other groups Rachel has sung with include the Camerata Singers, DePauw University Choir, CCS Honor Choir, and Keynotes Women a cappella group.



## MaryClare Martin

**Monterey, California**

MaryClare is presently the elementary music specialist at Toro Park School, pre-K through 3rd grades, and choral music organizer at Bookmark in Pacific Grove. As an "intinerant musician" she also enjoys subbing in various churches as an accompanist. She received her degrees from Texas Tech University (MMusEd, BA Applied Music in piano). This is MaryClare's eighth season as a member of the Festival Chorus.



## Laura Matter

**Monterey, California**

Laura Matter calls Monterey home after moving to California for a teaching position in 1998. She has been singing since the age of eight formally, if you count talent shows in her school gymnasium. Her father has the 8mm video to prove it. She currently works as a Reading Specialist.



## Andrea Matters

**Carmel, California**

Presently in her sixth year with the Festival, Andrea was a labor and delivery nurse for twenty-five years and also taught elementary school art. She is a weaver, spinner, knitter and dyer.



## Cam McAra

**Carmel, California**

Originally a voice major, Cam ended up in the business world in Dallas and Chicago where she sang with many groups including the Dallas Symphony Chorus, Highland Park Presbyterian Church Chancel Choir, Chicago Master Singers,

Michael Teolis Singers and at Grace Lutheran Church in River Forest, IL. Cam currently sings in Camerata Singers, Palestrina Singers (All Saints Episcopal Church, Carmel) and the Chancel Choir at First Presbyterian Church of Monterey; this is Cam's second season with the Carmel Bach Festival.



## Susan Mehra

**Pacific Grove, California**

Susan is a clinical psychologist practicing in Monterey. She is assistant conductor for I Cantori di Carmel and the director of VOCI a cappella chamber ensemble. This will mark her 21st year singing with the Festival Chorus.



## Nancy Miccoli

**Seaside, California**

Nancy is the office administrator at Legal Services for Seniors and is a member of Camerata Singers and San Carlos Church Choir. She is also a passionate cook and does some catering for friends and family on the side. This is Nancy's eleventh year with the Festival Chorus.



## Kellie Morgantini

**Greenfield, California**

This is Kellie's fourth year with the Festival Chorus. When not singing for the Carmel Bach Festival or with the Camerata Singers, Kellie defends the rights of Monterey County's seniors as an elder abuse litigator for Legal Services for

Seniors, a non-profit law firm.



## Gayle Smith

**Carmel, California**

This is Gayle's first season with the Festival Chorus. A retired software engineer, over the past three years she's sung with the Monday Night Choir, MPC Chorus, VOCI a cappella ensemble, and I Cantori di Carmel. She is currently on I Cantori's Board of Directors, serving as their Treasurer.



### **Jean Widaman**

#### **Carmel, California**

Jean is a musicologist, music educator, and choral director with degrees from Occidental College (BA) and Brandeis University (PhD). In addition to teaching music history courses at several colleges and universities, she has taught music in elementary schools, employing the Orff approach. She writes program notes, gives pre-concert talks, and is now working on her first book. This is Jean's 22nd year with the Festival Chorus.



### **Peg Wittrock**

#### **Pacific Grove, California**

Now in her 10th year with the Festival Chorus, Peg also sings with Camerata Singers and St. Mary's-by-the-Sea Choir. In addition to her private practice in speech/language pathology, she enjoys gardening, floral design, traveling and five terrific grandchildren.

## **TENOR**



### **David Canright**

#### **Del Rey Oaks, California**

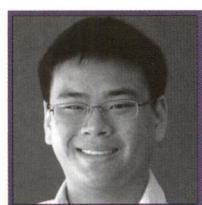
David teaches mathematics and researches cryptography at the Naval Postgraduate School. This is his fourth year with the Festival Chorus. He has sung for many years with I Cantori di Carmel, and with VOCl a cappella ensemble, and also performed in three operas with the Monterey Opera Association. He is an active member of the Monterey County Composers Forum.



### **Mary Forbord**

#### **Salinas, California**

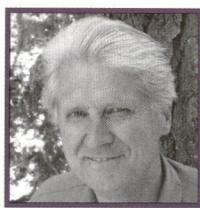
Mary sings with Camerata Singers and Cantus Monterey. She taught English for 38 years and is now happily retired, filling her life with music and family. This is her fifth season with the Festival Chorus. Her dream is one day to sing as angelically as Stephen Sands.



### **Justin Huang**

#### **Monterey, California**

A current student of Monterey Peninsula College, Justin Huang has performed with the Festival for four years, with this as his first year in the Chorus. Justin has also performed in a number of choruses including I Cantori and local theatrical productions.



### **Brian Jacobson**

#### **Monterey, California**

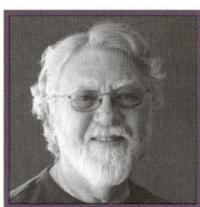
Brian is a certified arborist and owns and manages Smith Tree Service, Inc, a long-established family business. A graduate of Carleton College (BA) in Geology, Brian is also a docent for the Monterey Institute for Research in Astronomy. He sings in Camerata Singers and in Madregalia, and this is his fourth year in the Bach Festival Chorus.



### **Mark Stevens**

#### **Corral de Tierra, California**

This is Mark's eighth season with the Festival Chorus. He is a retired Army Lieutenant Colonel and professional engineer on the faculty of the Naval Postgraduate School. He holds an MS from Rensselaer Polytechnic Institute and a BS from the United States Military Academy at West Point. He also enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel, and numerous church choirs, as singing has been a lifelong avocation.

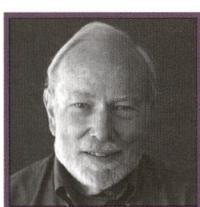


### **David Wittrock**

#### **Pacific Grove, California**

David is the Operations Director and Morning Edition host for 90.3 KAZU. This is his tenth year with the Festival Chorus. David is also a long-time member of the Camerata Singers and a member and cantor of the St. Mary's-by-the-Sea Choir in Pacific Grove. He also gives blacksmithing demonstrations.

## **BARITONE**



### **Anthony Cary**

#### **Carmel, California**

This is Tony's sixth year with the Festival Chorus. He has also sung with the San Francisco Symphony Chorus for several years, the Oakland Symphony Chorus, the California Bach Society, the Berkeley Symphony, and Philharmonia Baroque. A retired lawyer, Tony plays organ and also sings, as does his wife, a Festival Chorus alto, with the Camerata Singers.



### **Justin Gaudoin**

#### **Monterey, California**

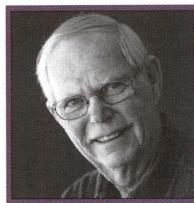
This is Justin's fifth year singing with the Festival. He is now attending the San Francisco Conservatory of Music where he is earning his BM studying with Daniel Mobbs. Justin recently made his opera debut singing Benoit in the Hidden Valley production of *La Bohème* directed by Stewart Robertson.

# Festival Chorus, continued



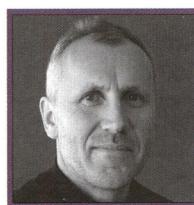
**John Castagna**  
**Monterey, California**

This is John Castagna's second season with the Festival Chorus. After retiring from a career in the Los Angeles area as a general surgeon, he and his wife, Mary, moved to the Monterey Peninsula and became involved in various volunteer activities. He has sung with I Cantori di Carmel for the past five years. When not singing he keeps busy with photography, playing tennis, hiking and enjoying the many cultural opportunities in the area.



**William Gee**  
**Monterey, California**

Bill received his BA in music from San Francisco State University. He taught music in the Monterey Peninsula Unified School District for 35 years. Presently in his seventh year as a member of the Festival Chorus, Bill is also a member of the Monterey Symphony Chorus, I Cantori di Carmel, Peninsula Brass Quintet and the Del Monte Express Big Band. In the past he played trumpet and French horn in the Vallejo, Ventura and Monterey Symphonies, and performed with El Mariachi Mixtlan.



**Vinz Koller**  
**Carmel, California**

Vinz does management consulting, leadership development, and face-to-face and online training in the areas of workforce, economic, and youth development for the U.S. Department of Labor, state agencies, and Native American tribes throughout the U.S. He holds degrees from the Monterey Institute of International Studies (MA) and the University of Zurich (BA). He is a passionate baker, skier and mountain biker. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland and has been with the Festival Chorus for 16 seasons.



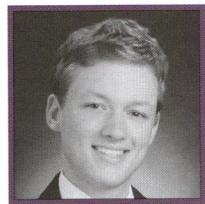
**Kaveh Niazi**  
**Marina, California**

As an engineering student Kaveh sang with the Collegium at UC Berkeley. After working as a technologist for a decade he switched to history. His second dissertation – on a leading-edge scientist of the 13th century – will be published by Springer. Kaveh also sang with the Collegium at Columbia University, where he was Pan, in a dramatization of Bach's Cantata BWV 201, *Geschwinde, Ihr Wirbelnden Winde*. This is Kaveh's first year with the Festival Chorus.



**Frank Raab**  
**Carmel, California**

Frank is a former Navy and commercial airline pilot and longtime professional software developer and has sung in the Festival Chorus for eleven years. He received his BA from Stanford and is president and founder of Spectrum Software Services, Inc. Frank also sings with the Camerata Singers and Madregalia.



**Adam Skerritt**  
**Monterey, California**

This is Adam's fifth season with the Festival. He attends Monterey Peninsula College and has plans to transfer to a four year university as a music major. He currently sings in I Cantori di Carmel and the Chancel Choir of First Presbyterian Church.

## PIANIST/ACCOMPANIST



**Lucy Faridany**  
**Carmel Valley, California**

Lucy holds a postgraduate diploma in piano accompaniment with distinction from the Royal Academy of Music in London. She is organist at the Bethlehem Lutheran Church and accompanist for the Unitarian Universalist Church of the Monterey Peninsula. She teaches piano at Santa Catalina School and has a private teaching studio in Carmel Valley.

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NPR for the Monterey Bay Area  
a community service of CSU Monterey Bay

# Music & Ideas

The following events are free and open to the public.

## PRE-CONCERT LECTURES

### ETERNITY AND PARADISE

Saturdays, July 13 & 20

6:45–7:10pm, Studio 105

David Gordon introduces the jubilant music of Bach and Handel, the sublime Requiem of Fauré, and a world premiere by Thea Musgrave.

### CHRISTMAS IN LEIPZIG

Sundays, July 14 & 21

12:45–1:45pm, Studio 105

The *Christmas Oratorio* was Bach's magnificent Christmas present to his congregation and to all of us. David Gordon describes the work's creation and its first performance in 1734.

*Sponsored by: Carmel Fire Protection Associates*

### CONCERTO FIREWORKS

Mondays, July 15 & 22

7:00–7:25pm, Studio 105

David Gordon describes the development of the violin, and introduces Peter Hanson's concert of virtuoso English, Italian, and German violin concerti.

### VIVE LA FRANCE!

Tuesdays, July 16 & 23

6:45–7:10pm, Studio 105

Concert co-creator David Gordon gives an insider's view of the wide and colorful array of six centuries of French repertoire included in the Tuesday concert.

## PLAYBACH !

Thursdays, July 18 & 25

7:00–7:25pm, Studio 105

David Gordon talks about jazz and Bach, and discusses the commonalities in the musical styles featured in Stephen Prutsman's fusion concert.

## THE LIFE OF AN ARTIST

Fridays, July 19 & 26

6:45–7:10pm, Studio 105

Friday's all-orchestral concert is a three-century journey from lighthearted tenderness to highest drama. David Gordon sets the stage for this picturesque program.

## LECTURES

### BACH TO MODERN

### MUSIC AND HIP-HOP

Thursday, July 11

5:00–6:30 pm, Studio 105

John Wineglass presenter  
Join EMMY® award-winning composer and musician John Wineglass for an informal discussion on how Bach's imprint on music has transcended generations.

## TOUS LES MATINS DU MONDE

Tuesday, July 23

11:00am–12:30pm, Studio 105

John Wineglass presenter  
William Skeen *viola da gamba*  
John Wineglass connects to the music of the French film *Tous les Matins du Monde* through a conversation with the audience and a live demonstration of a *viola da gamba*, the instrument featured in the film.

## OPEN SESSIONS

### OPEN REHEARSALS AT

### SUNSET THEATER

Saturday, July 6, 10:00am

Fauré, Bach, Excerpts from Carmen, *Chorale and Chorus Piano Rehearsal with Paul Goodwin*

Thursday, July 11, 7:00pm

Bach, Fauré and Handel  
*Orchestra, Chorale, Chorus and Soloists*

Wednesday, July 17, 10:00am

Rameau, Ravel and Berlioz's *Symphonie fantastique*

Artistic Director Paul Goodwin and Peter Hanson lead these onstage working sessions for our Main Concerts. Gather in the Sunset Foyer 30 minutes beforehand for an intro by Festival Dramaturge David Gordon.

## **ADAMS VOCAL MASTER CLASS**

**Mondays, July 8, 15 & 22, 12:00pm**

**Thursdays, July 11, 18 & 25, 12:00pm**

### **Church of the Wayfarer**

We invite you to attend these actual working sessions to observe first-hand our four Master Class Fellows as they refine their craft under the tutelage of renowned Bach specialist and teacher David Gordon in preparation for their Showcase performance on July 27.

## **FREE CONCERTS**

### **YOUNG MUSICIANS**

#### **SHOWCASE**

**Sunday, July 7, 4:00pm**

#### **Sunset Theater**

Middle and high school audition winners from the Central Coast in an informal hour of Baroque classics, hosted by David Gordon.

### **YOUTH CHORUS**

#### **MEMBER SHOWCASE**

**Friday, July 26, 5:00pm**

#### **All Saints Church**

Following individual coaching from members of the Festival Chorale, this informal recital showcases our talented high school-aged singers who comprise our Youth Chorus.

### **COMMUNITY CONCERTS**

**Thursday, July 18, 7:00pm**

#### **Oldemeyer Center, Seaside;**

**Monday, July 22, 7:00pm**

#### **Sherwood Hall, Salinas**

A light music program featuring members of the Festival's professional ensemble.

## **TOWER MUSIC**

Enjoy pre-concert brass fanfares before most Main Concerts on the Sunset Center Terrace. See *2013 At a Glance* (page 9) for schedule.



**CARMEL  
BACH  
FESTIVAL**

## **Bach Boutique**

Located on the Sunset Center Upper Terrace  
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WEDNESDAY, 10:00am–4:00pm

SUNDAY, NOON–5:30pm

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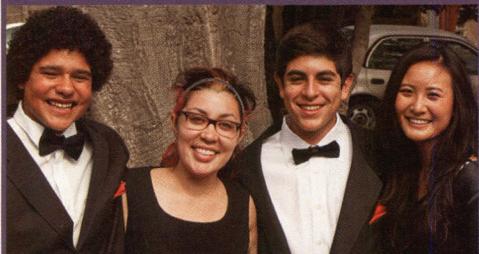


# Community Engagement

The Carmel Bach Festival was built on a foundation of community engagement; that spirit has run through the very fibers of the Festival over the past 75 years. We believe that all people have the right to express themselves through art and to have accessibility to the transcendent beauty of the music, and we aim to build an even more inclusive and welcoming environment in which people see themselves reflected in the art.

It is our privilege to be a part of the communities and organizations with whom we partner, and as we enter the next 75 years, we are expanding our programs to encompass an even broader range of community engagement initiatives. As a music organization that has been one of the pillars of the arts community, it is our responsibility to bring music to local areas in order to help increase the vibrancy and strengthen the fabric of those societies that are losing the arts through decreases in resources. Seaside and Salinas are two of our communities seeing these decreases, and through our partnerships, we are working to become a catalyst for positive social change and create lifelong learning opportunities for all ages.

## Training Programs for Youth and Emerging Artists



### Youth Chorus

The Youth Chorus is composed of high school students from the Monterey Bay region, offering the unique opportunity of singing with professional musicians and one-on-one training with members of the professional Chorale culminating in individual performances at the Youth Chorus Master Class Showcase.



### Young Musicians

Students up to age 19 perform in a showcase concert at the Sunset Center during the Festival, giving aspiring young musicians a special opportunity to work and perform in a professional environment.

### Virginia Best Adams Vocal Master Class

The Festival selects four emerging vocalists who are at the beginning of professional careers and offers a 4-week series of public master classes, private coaching, and career mentoring from highly distinguished artists/teachers with decades of experience in Baroque opera and concert repertoire.

**Donors who contribute \$500-\$2,999 help support emerging artists participating in the Youth Chorus and Young Musicians Showcase.**

## The Ambassador Program

Ambassadors are a group of younger patrons and young professionals working to build new audiences for the Carmel Bach Festival and to help inspire a love of classical music. Ambassadors engage with our communities through fundraising, social events and performances throughout the year. The program is designed to integrate younger constituents in all areas of the Festival as audience members, donors, volunteers, and future board members.



## Deepening Current Relationships

### Rancho Cielo Youth Campus

Previously a one-day visit in July, this program has expanded into a six-month residency at Rancho Cielo Youth Campus in Salinas. A group of Carmel Bach Festival musicians and instructors engage participants in a shared experience illuminating the relevancy of music to their lives by having them participate in making music of many genres. Since the residency's inception in February of 2013, the Bach Festival has seen an increased interest in the form of students pursuing the creation and study of music outside of the residency. Several students have expressed renewed interest in learning and playing musical instruments, as well as composing music.



### Youth Orchestra Salinas

Since 2010, Carmel Bach Festival musicians have worked annually with the students of Youth Orchestra Salinas through a workshop and a collaborative community concert providing an opportunity for YOSAL students to experience and learn from and perform with world-class musicians. This partnership with YOSAL helps them realize their objective "to foster the

development of children's social skills and values that contribute to success in school and in society."



### Oldemeyer Center

The annual Oldemeyer Center concert is a partnership dating back to 1986 comprised of various Festival musicians performing a free concert at the community center in Seaside to a very diverse audience, and includes an art show and reception. The Oldemeyer Center has seen cuts in music programming; the Carmel Bach Festival is partnering with the center to bring additional concerts to its patrons.

### Senior Centers

Carmel Bach Festival musicians perform free concerts at local senior centers for audiences who are no longer able to travel to the Festival's venues. These audiences have shared that they are especially appreciative of the opportunity to experience the Festival "in house," as many were Bach Festival attendees over the years but are now unable to attend.

## Extending Our Reach in the Community



### Military Discounts

We honor and appreciate the men and women in uniform on the Monterey Peninsula, which has a large military community. The Carmel Bach Festival is offering deeply discounted tickets to active and retired military personnel.



### Family-friendly Events and Discounts

We offer several free and family-friendly performances of our Youth Chorus and Young Musicians during July, as well as youth master classes, interactive workshops and fun post-concert activities for youth and families to engage with Paul Goodwin and our musicians. In addition, families with children over the age of five are welcome to purchase up to six tickets at a very accessible price per ticket.

*These programs are just the start of our Community Engagement initiatives. We are continually building; please visit our website at [www.bachfestival.org](http://www.bachfestival.org) for updates about new programs. For more information about these programs contact Julia Robertson at (831) 624-1521 x17 or [julia@bachfestival.org](mailto:julia@bachfestival.org).*

# Festival Youth Chorus

Now entering its ninth season, the Carmel Bach Festival Youth Chorus is a seven-week, high-intensity choral program for middle and high school students. Among several key objectives, it offers the unique opportunity of singing with a professional orchestra and chorale led by nationally and internationally acclaimed conductors in major works. Directed by area choral director and educator John Koza, the Youth Chorus is composed of students from throughout the Monterey Bay region. In 2013, the Youth Chorus will be performing in the following concerts or presentations:

**Monday, July 15, 4:00pm**

Forest Hill Manor, Pacific Grove

**Tuesdays, July 16 and 23, 8:00pm**

Inside the Music: French Beginning to End (with *Festival Chorale, Chorus and Orchestra*)

**Thursday, July 18, 11:00am**

Rancho Cielo Youth Campus, Salinas

**Friday, July 19, 5:30pm**

Youth Chorus Vocal Master Class, All Saints' Church, Carmel

**Saturday, July 20, 4:00pm**

Youth Chorus Twilight Concert, All Saints' Church, Carmel

**Friday, July 26, 5:00pm**

Youth Chorus Vocal Showcase, All Saints' Church, Carmel

## SOPRANO



*Symphonie Constant*  
Grade 10  
Salinas High



*Muriel Dell*  
Grade 10  
Home School



*Amy Gilbert*  
Grade 12  
Monterey High



*Jackie Hinojosa*  
Grade 11  
Salinas High



*Jessica McGoff*  
Grade 9  
San Benito High



*Audrey Moss*  
Grade 11  
Salinas High



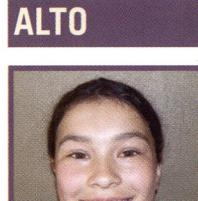
*Paula Prado*  
Grade 10  
Salinas High



*Megan Rueda*  
Grade 11  
Salinas High



*Kathee Zhen*  
Grade 11  
Stevenson School



*Luisa Dell*  
Grade 7  
Home School



*Tiffany Hwang*  
Grade 11  
Salinas High

## TENOR



*Christian Martinez*  
Grade 12  
Salinas High



*Zach Pappas*  
Grade 12  
Salinas High



*Chris Swenson*  
Grade 11  
Georgiana Bruce Kirby

## BASS



*Alexander Rudolph*  
Grade 11  
Harbor High

*Youth Chorus Musician Sponsors: Susan W. DuCoeur; Jeanne Holmquist; Pete and Jackie Henning, in honor of David Gordon; John and Susan Koza; Sherrie and Thomas McCullough; Dottie and Clyde Roberson; Gloria A. Souza and Sandie Borthwick; Meta K. Wagstaff*

# Festival Young Musicians

2013 marks the 11<sup>th</sup> season of the Carmel Bach Festival's Young Musicians program. Each spring the Festival holds auditions for young instrumentalists and vocalists, up to age 19, to perform in the Young Musician Showcase Concert at the Sunset Center Theater. This is a very special opportunity for aspiring young musicians to work in a professional environment.

This year 20 musicians were selected to perform at the Young Musician Showcase on Sunday, July 7, 4:00 pm at the Sunset Center Theater in Carmel. Come enjoy this free concert and see the faces of the future of classical music!

## CELLO

*Ari Freedman, 14*



Teacher:  
**Karen Andre**  
School:  
**Carmel High**

*Caleb Kim, 13*



Teacher:  
**Margie Dally**  
School:  
**Carmel Middle**

## FLUTE

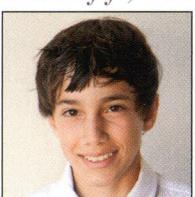
*Soorim Yoo, 18*



Teacher:  
**Gary Stotz**  
School:  
**Carmel High**

## PIANO

*Max Afifi, 13*



Teacher:  
**Barbara Ruzicka**  
School:  
**Pacific Grove Middle**

*Sarah Chang, 19*



Teacher:  
**Barbara Ruzicka**  
School:  
**Southern Adventist University**

*Ivan Davidek, 14*



Teacher:  
**Irene Kendall**  
School:  
**Carmel High**

*Amabel Gale, 10*



Teacher:  
**Patricia McNutt**  
School:  
**California Virtual Academy**

*Meiya Sparks Lin, 13*



Teacher:  
**Vlada Moran**  
School:  
**Santa Cruz Montessori**

*Stephen Willis, 14*



Teacher:  
**Barbara Ruzicka**  
School:  
**Carmel High**

*Jason Zheng, 15*



Teacher:  
**Maria Ezerova**  
School:  
**Pacific Collegiate School**

## VIOLIN

*Nicholas Brady, 4*



Teacher:  
**Stephanie Brown**  
School:  
**none**

*Isabel Gale, 12*



Teacher:  
**Arlyn P. Knapic**  
School:  
**California Virtual Academy**

*Peter Mellinger, 17*



Teacher:  
**Rochelle Walton**  
School:  
**Carmel High**

*Laura Wang, 8*



Teacher:  
**Cynthia Baehr**  
School:  
**Westlake Elementary**

*Eli Willis, 12*



Teacher:  
**David Dally**  
School:  
**Carmel Middle**

*Steve Yoo, 15*



Teacher:  
**Rochelle Walton**  
School:  
**Carmel High**

## VOICE

*Ian Clark, 16*



Teacher:  
**Dale Harrison**  
School:  
**Salinas High**

*Symphonie Constant, 16*



Teacher:  
**Linda Purdy**  
School:  
**Salinas High**

*Jared Johnson, 16*



Teacher:  
**Tony Dehner**  
School:  
**Monte Vista Christian**

*EliseClaire Roberts, 14*



Teacher:  
**Dale Harrison**  
School:  
**Monte Vista Christian**

All participants are residents of Monterey, Santa Cruz, or San Benito counties.

The Carmel Bach Festival is grateful to Santa Catalina School in Monterey for graciously providing facilities for our auditions.

We also thank the audition judges: Carteena Robohm, MaryClare Martin, and Katherine Edison.

Photos of the 2013 Young Musicians by Suzanne Dorrance and Ingrid Tower.

# Carmel Bach Festival

## Foundation Endowment

Over the years, individuals and foundations have made generous gifts to the Festival Endowment, which now generates significant annual revenue. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. The Festival accepts gifts to our endowment for general and restricted purposes. Gifts or pledges can be made with cash, stock and securities, or for the future with a planned gift. Gifts can be made anonymously or they can be recognized in perpetuity.

### GOLDEN CHAIRS

The Golden Chairs recognize gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Each Chair represents orchestra positions and artists who have made special contributions to the Festival over the years. Each of these valued supporters is recognized in perpetuity.

#### IMPRESARIO CHAIRS

##### **Virginia Best Adams Master Class**

Friends & Family of Virginia Best Adams

##### **Chorale & Chorus**

Ruth S. Hoffert

Mary Jo & Bruce Byson

##### **Music Director**

Virginia Best Adams

##### **Baroque Keyboard Performance**

Violet Jabara Jacobs

#### CONDUCTOR CHAIRS

##### **Conductor**

Richard D. Colburn

*In honor of Bruno Weil*

Arnold & Dianne Gazarian

David & Lucile Packard

#### DISTINGUISHED ARTIST CHAIRS

##### **Johann Sebastian Bach**

*In honor of Sandor and Priscilla Salgo*

Family & Friends

##### **Choral Director**

*The Joy Beldon & Helen Belford Memorial Fund*

##### **Mezzo-Soprano**

Linda Jacobs

Mark Talbrook

Mr. & Mrs. Jeptha A. Wade, Jr.

##### **Cello**

*The Mark S. Massel Memorial Fund*

Mrs. Mark Massel

##### **Concertmaster**

*The Howard H. Buffett Memorial Fund*

Roberta Bialek Elliott

Susan Lansbury

Cynthia Snorf

Carolyn Akcan

#### SOLOIST CHAIRS

##### **Associate Concertmaster**

Mrs. Raymond Chrisman

##### **Baritone**

*In memory of Frank H. Eimer*

Kevin Cartwright & Stephen Eimer

##### **Flute**

*The Mrs. Leslie M. Johnson Memorial Fund*

Elizabeth Johnson Wade

*In memory of Alan T. Brenner*

Jean Brenner

Family & Friends

##### **Oboe**

*In memory of Howard Bucquet*

Barbara Bucquet

##### **Organ**

*In memory of Mary & Arthur Fellows*

Jane & Jack Buffington

#### Soprano

Betty Jo & Robert M. Graham

#### Tenor

Margot Power & John Clements

#### Trumpet

*In memory of Vivian Hales Dean*

Shirley Dean Loomis & Hersch Loomis

#### Violin

Merritt Weber Memorial Fund

*In memory of Lucille B. Rosen*

Norman, Lee, Shirley & Rebecca Rosen

*In memory of Nancy J. Rembert*

Rembert Family

#### Chorus

*In honor of Jane Fellows Buffington*

Fellows Buffington Family

#### Chorus Director

*In memory of Kenneth Ahrens, Chorus Director 1964-95, Organist 1963-92 & Librarian 1972-95*

Fred W. Terman & Nan Borreson

Family & Friends

#### Clarinet

Natalie A. Stewart

#### Festival Administrator

*In honor of Valentine Miller, Festival Administrator 1972-78*

Fred W. Terman & Nan Borreson

#### Festival Banners

*In memory of Nancy Morrow*

Family & Friends

#### Flute

*In memory of Martha Faull Lane*

#### French Horn

Carlotta & Knox Mellon

#### Harpsichord

Dr. Wesley & Elizabeth Wright

#### Managing Director

Mary Kay Crockett

#### Oboe

Mary Lou Linhart

#### Orchestra

The 1987 Carmel Bach Festival Board of Directors

Nana Faridany Memorial Fund

The Estate of Fulton & Kathleen Morgan

#### Stage Crew

Drs. Carlotta and Knox Mellon

#### Strings

Susan Watts DuCoeur

#### Timpani

Gilbert & Marie Cleasby

#### Viola

*In memory of Fidel Sevilla, Festival Administrator 1965-94*

Fred W. Terman & Nan Borreson

#### Violin

*In memory of Anne Scoville*

Family & Friends

#### Dr. Parley W. Madsen, Jr. and Romania

#### Christensen Madsen Music

#### Education Chair

Dr. Parley Madsen III, Trustee

#### CHORALE AND ORCHESTRA CHAIRS

##### **Artistic Manager**

Dr. & Mrs. Robert Doyle

##### **Cello**

*In honor of the Festival Volunteers*

Alan & Jean Brenner

##### **Chorale**

*In honor of Bruce Grimes*

Olive Grimes

John & Janet Vail

Betsey & Stephen Pearson

*In memory of Anne Scoville*

Mr. & Mrs. Paul Rembert

## DIAMOND CHAIRS

The first phase of the Diamond Chair campaign began in 2006. It received a generous matching grant challenge in the amount of \$750,000 from Violet Jabara Jacobs. This challenge was met in December 2007, increasing the permanently restricted endowment by \$1.5 million. The establishment of the Violet Jabara Jacobs Musician Sponsorship Fund will assist us in underwriting the costs associated with the fees, housing and travel expenses of our professional musicians. Diamond Chair naming opportunities are currently available.

### ANGEL CHAIRS (\$500,000+)

#### Violet Jabara Jacobs Musician Sponsorship Chair

Violet Jabara Jacobs

### CONDUCTOR CHAIRS (\$100,000+)

#### Conductor's Chair

Janet Effland & Bill Urbach

#### Sandor Salgo Diamond Jubilee

#### Memorial Chair

Jo & Gerald Barton

Mary Kay Crockett

Walter Hewlett

Cyril & Jeanne Yansouni

Family & Friends

### SOLOIST CHAIRS (\$75,000+)

#### Mezzo-Soprano

Jeptha & Elizabeth Wade

### PRINCIPAL CHAIRS (\$50,000+)

The Estate of Lucerne Beal

#### Cello

David & Roberta Elliott

#### Oboe

Susan Watts DuCoeur

#### Bassoon

Cyril & Jeanne Yansouni

### CHORALE AND ORCHESTRA CHAIRS (\$25,000+)

#### Oboe

Jean Brenner Family

#### Organ

Jack & Jane Buffington

#### Flute

William & Nancy Doolittle

#### Orchestra

Nana Faridany Memorial Fund

#### Bassoon

Nancy Jones & Charles Grauling

#### Timpani

Dr. Marie-Luise Schubert Kalsi

#### Oboe

Don & Lois Mayol

#### Violin

Stan & Sharon Meresman

#### Chorale

David & Julie Nee

### SECTION CHAIRS (\$3,000+)

Jeryl & Ron Abelmann

Michael & Jeanne Adams

*To honor the Virginia Best Adams Master*

*Class Director*

*James H. Schwabacher, Jr.*

Helen & Paul Baszucki

Susie, Stan & Jack Brusa

Mary & John Castagna

Stan & Gail Dryden

Ann & Glen Hiner

Frances Lozano

Drs. Knox & Carlotta Mellon

*In honor of Nancy Opsata*

Betsey & Stephen Pearson

James & Maureen Sanders

James M. Seff & Margene Fudenna

Dottie Roberson Family

*In honor of the Festival Chorus*

Donald & Victoria Slichter

H. Lawrence & Luana E. Wilsey

### FRIENDS OF THE FESTIVAL

*In Memory of Nancy Morrow*

Fred W. Terman & Nan Borreson

Nancy's Friends & Family

## BRUNO WEIL FUND FOR ARTISTIC LEADERSHIP/ ELIZABETH WALLFISCH FUND FOR ARTISTIC EXCELLENCE

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund (BWF) support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund (EWF) are used to maintain and enhance the artistic quality of the orchestra. Contributions recognized below were made to both funds unless preceded by the fund initials.

### (\$50,000+)

William & Nancy Doolittle (BWF)

David & Roberta Elliott

### (\$25,000+)

William & Susanne Tyler

### (\$5,000+)

Frank & Denise Quattrone Foundation

Jeptha & Elizabeth Wade

### (Up to \$4,999)

Jeryl & Ron Abelmann

Peter & Anne Albano

Jo & Jerry Barton

Helen & Paul Baszucki

Stan & Susie Brusa

Jack & Jane Buffington

Robert Davis & Rosalind Gray Davis

Suzanne Dorrance

Stan & Gail Dryden

Susan Watts DuCoeur

Kent & Lyn Evans

Howard & Rosalind Fisher

Glen & Ann Hiner

The David Kennedy Estate

Drs. Knox & Carlotta Mellon

Stan & Sharon Meresman

David & Julie Nee

Ann & Rick Pettit (EWF)

Christy Reinold

Dottie & Clyde Roberson

Shirley & Lee Rosen

Tim & Jane Sanders

Charlotte Schmidt & Erich Sutter

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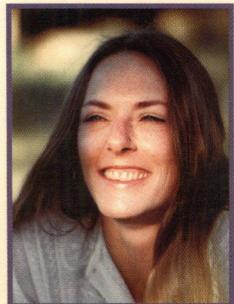
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## THE MARTI MULFORD MEMORIAL FUND



The Marti Mulford Memorial Fund in Honor of David Gordon is the lead gift honoring David Gordon's 25th season with the Carmel Bach Festival. Marti was both an artist and an advocate for generating excitement for the arts in the next generation. Her generosity will inspire new and increased support of the Festival's efforts to continually cultivate future generations of artists through the success of programs like the Virginia Best Adams Master Class. It will also allow the Carmel Bach Festival to build its new Ambassador program designed to integrate younger constituents in all areas of the Festival as audience members, donors, volunteers, and future board members. This fund will preserve Marti's memory and enrich her legacy here at the Carmel Bach Festival. Her impact will be greatly felt and appreciated in immeasurable ways.

## VIRGINIA BEST ADAMS VOCAL MASTER CLASS

In 1984, family and friends of Virginia Best Adams joined together to establish an endowment to honor her 80th birthday. Since then, the endowment has helped underwrite the training and mentoring of more than 100 young professional singers from around the world. Each year the Festival selects four singers from hundreds of international applications. These emerging artists come to Carmel for the month of July and study with Festival principal artists. David Gordon, Festival Dramaturge, has been the Adams Master Class Director since 1990 and with the Festival overall for 25 years. David is joined in coaching this year with Director of the Choral and Chorus Andrew Megill and Adams Master Class Music Director Michael Beattie.

Festival-goers can get an insider's perspective by attending six working sessions that are open to the general public on July 8, 11, 15, 18, 22 and 25 at noon at Church of the Wayfarer in Carmel. In these informal working sessions, the audience participates in the excitement as the coaches and young artists explore all aspects of performing Baroque vocal music, including vocal technique, musical style, foreign language skills, and artistic communication. The Master Class culminates with a Showcase Concert on July 27. Tickets are available at [bachfestival.org](http://bachfestival.org).

The 2013 Adams Fellows include four equally-accomplished and evenly matched young emerging professional singers. They are Molly Quinn, soprano; Emily Marvosh, mezzo-soprano; Brandon Hynum, tenor; and Jonathan Woody, baritone. For artist biographies, see pages 69-73.

The Virginia Best Adams Master Class Endowment has been generously supported through the past season by contributions from the following supporters.

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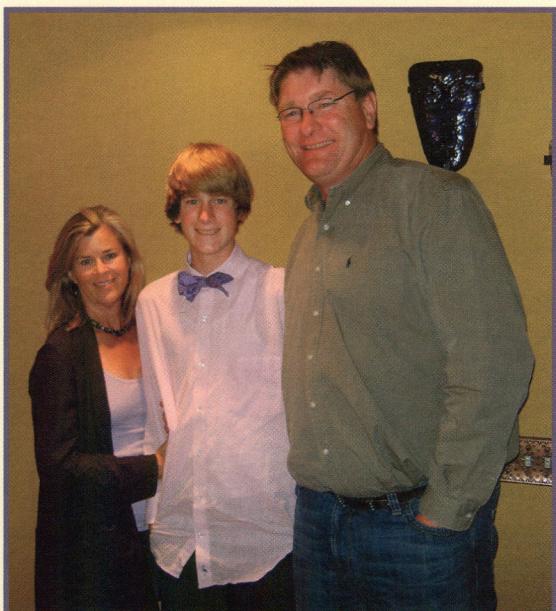
## PLANNED GIVING

Music is essential to elevating the human condition. Music is not extra, not a "nice to have." The patterns in classical music in particular build brain connections. Lyrical melodies tell our stories in ways that spoken words cannot. Music has the power to bring people together - people across the globe without a common spoken language come together in musical expression. Music has even demonstrated therapeutic effects.

The Carmel Bach Festival brings world-class performance to Monterey County. Musicians from all over the world come together to perform, but leave us with so many more gifts. The music invites us to live more deeply, to share more meaningfully, to love more fully.

Stan and I named the Carmel Bach Festival in our estate plans several years ago. The beauty of a planned bequest is that such gifts ensure the long term future of the Carmel Bach Festival. Join us in the Continuo Society, so that the CBF can offer meaning to many future lives.

• Susie Brusa



Susie, Jack and Stan Brusa

## A CELEBRATION - CARMEL BACH FESTIVAL'S 75TH ANNIVERSARY

In the history of the Carmel Bach Festival there has never been a more lavish or spectacular celebration than the Baroque Christmas at Harmony House of 2012, which concluded the 75th Anniversary year! Conceived and funded by generous and fun-loving Festival patrons Don and Carol Hilburn, this sumptuous banquet for the senses took place in an iconic setting for lovers of Carmel Bach: the Dolores Street home built by founders Dene Denny and Hazel Watrous.

When Don and Carol realized they had purchased this historic home, they enthusiastically dove into the experience of Bach in Carmel. Their unwavering support and patronage over the years has been a gracious boon to the Festival. Not surprisingly, the demand for tickets for their Christmas extravaganza at Harmony House proved great. So the couple big-heartedly gifted the Festival with two fundraising evenings instead of one.

Early in the year, they enlisted their good friend, designer Karen Nelson, to oversee the decorations for the event. Immersing herself in Baroque period style, Karen created three visually extravagant settings for the dinner guests.

The European Table was adorned with a Cavalier statue centerpiece along with mercury glass that originated in Bohemia. The Venetian Table reflected the colorful opulence of the masked balls of Vivaldi's famed canaled



Carol and Don Hilburn



Harmony House, December 2012

city. The exotic and elaborate Pagoda Room drew inspiration from the ornate Chinoiserie of the period.

The home's spacious music room, with its unique viewing balcony, was festooned with lights, banners, ornaments and great swaths of fabric and color. Rich and royal table settings bedazzled the eyes. Cherished wines from Don's own cellar complemented an exquisite seven-course meal served with regal panache.

Gorgeous live music filled the room by Bach, Biber, Vivaldi, Brahms and Tchaikovsky. Violinist Rachal Evans and mezzo-soprano Sally Anne Russell graced the evening with their loving virtuoso brilliance in collaboration with pianist Kevin Smith. At dinner's close Harmony House filled with choral song as everyone joined the artists for a round of carols.

As Festival dramaturge David Gordon says, the Hilburns are ideal patrons who give much more than money. They bring love of the arts, camaraderie, loyalty, abundant imagination and a deep understanding of the fine art of having a good time. Their generosity is extraordinary and it is perfect that they own Harmony House.

*Thank you Don and  
Carol for all you do!*

• BARBARA ROSE SHULER

## THE CONTINUO SOCIETY

To ensure the Festival's legacy of inspiration and beauty through music for generations to come, join The Continuo Society and name the Carmel Bach Festival as a beneficiary in your estate planning documents. If you wish to consider making a gift in your will or trust, we would be happy to provide you information to use in discussing this step with your attorney, accountant or financial advisor. Please contact Jason Redmond, Carmel Bach Festival Development Manager at 831-624-1521, ext. 13. We welcome the opportunity to talk with you.

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This year the Festival was a beneficiary of a gift from the estate of Michael Silbergh.

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# Tower Music

In celebration of all things French, Tower Music presents many works of music - ancient, old, and new, original works and transcriptions - from France.

A brief history....during the reign of Louis XIV, ceremonial music and pageantry reached its greatest height, dazzling the courts and general populace. Several composers, including Lully, Philidor, and Michel de Lalande, wrote military music for oboes and fifes and trumpet fanfares for such events. These pieces were composed in a general sense, designed for multiple uses, and the music was uplifting, direct, and not very complicated. The *Grand Ecurie*, or Great Stable, housed both horses and the musicians, with a special staff to look after them. Indeed! According to Marcel Benoit, "The musicians of the *Grand Ecurie* performed for a variety of events such as proclamations of peace, color parades, receptions of foreign dignitaries, processions for royal baptisms, weddings, funerals, tournaments and carousels (equestrian ballets), fêtes on the water, visits to the town hall, or the opening of the hunt." Our Tower Music celebrates these events as well as other tower music traditions found all over Europe. The instrumentation in the *Ecurie* changed over the centuries, but at times included various units of sackbuts, trumpets, oboes, bassoons, bagpipes, crumhorns, and drums. Much of the music was composed to be performed on the aforementioned "loud instruments," often with the musicians mounted on horseback. On occasion, soft instruments like recorders or string instruments were designated. We are pleased to offer for your enjoyment the "loud music" of this time.

We also celebrate Bastille Day, in which the storming of the Bastille prison on July 14th helped ignite the French Revolution and topple the aristocracy. *La Marseillaise* became the grande dame of patriotic songs for the Revolution and still survives today as the French national anthem.

Other pertinent aspects of Tower Music this year include Sundays and Wednesdays devoted to music for sackbuts and, on Tuesdays, our listeners will hear music inspired by beer and/or pubs. Yes, with all due respect to the great vineyards of France, our Pub Crawl night features impressions of English pubs by American composer Eric Ewazen, as well as his *Western Fanfare*. We'll bring out the big guns on Fridays performing a number of 20<sup>th</sup> and 21<sup>st</sup> century works for large brass ensemble.

We are pleased to perform two community concerts again this year. Our 28-year association with the Seaside community through concerts at Oldemeyer holds a special place in our hearts. In addition to the brass, audiences will be treated to the marvelous voices of Adams Master Class participants and our chorale member, Alice Murray, "singing the sultry" on a set of Blues charts. On July 22<sup>nd</sup>, a troupe of instrumentalists from the Festival will work with the Youth Orchestra of Salinas musicians, coaching them in small groups. We will perform a concert that evening, to be shared with the YOSAL orchestra.

• SUZANNE MUDGE

## Vive La France!

### TOWER MUSIC PERSONNEL:

Robert Farley, Leonard Ott and Kathryn Adduci, *trumpets*

Robert Farley, *cornetto*

Chris Cooper and Meredith Brown, *horns*

Bruce Chrisp, Suzanne Mudge, Wayne Solomon, *trombones and sackbuts*

Scott Choate, *tuba*

Kevin Neuhoff, *percussion*

## PROGRAMS

Saturdays July 13 and 20 • 7:20 PM Sunset Center

“everyone with a voice, soul, and blood in his veins.”

Jean-Baptiste Lully (1632-1687)	Marche des Turcs
Philidor L'Aisne (1681-1730)	Marche de Turenne
Pierre D. Philidor (1681-1731)	Marche de Boulonnois
Philidor L'Aisne	Marche du Regiment de la Calote
Johann Kessel (ca.1650)	Marche Liegeoise
Claude Joseph Rouget de Lisle (1760-1836)	Sonata
	La Marseillaise

Sundays July 14 and 21 • 1:45 PM Sunset Center

*Les Sacqueboutes*

Francois Gustave Auguste Dauverne (1800-1869)	Two Trios
Claudio Monteverdi (1567-1643)	Canzonetta
Louis Couperin (1626-1661)	Trois Danses
	Canaries
	Sarabande en Canon
	Courante
P.M.L. Martini (1706-1784)	Gavotte

Tuesdays July 16 and 23 • 7:20 PM Sunset Center

Pub Crawl

Eric Ewazen (b.1954)	Western Fanfare
Wiliam Cornyshe (1465-1523)	Mannerly Margery Milk and Ale
Eric Ewazen	Colchester Fantasy

Wednesdays July 17 and 24 • 7:55 PM Carmel Mission Basilica

Sackbuts Sacred and Profane

Alessandro Costantini (ca. 1581-1657)	Confitemini Domini
Josquin des Prez (ca. 1450-1521)	Agnus Dei (Missa Malheur)
Jacob Obrecht (1457-1505)	Ave Maris Stella
Loyset Compere (1440-1518)	Se j'ay parle
Daniel Speer (1636-1707)	Two Sonatas

Fridays July 19 and 26 • 7:20 PM Sunset Center

Vive La Brass!

Richard Rodney Burnett (1936-2012)	Fanfare
Giovanni Battista Buonamente (1595-1642)	Sonata
Paul Winter (1894-1970)	Festfanfare
Suzanne Mudge (b. 1956)	Hommage
Paul Dukas (1865-1935)	Fanfare From La Peri

# Saturday Main Concerts

## BACH TO FAURÉ

July 13 and 20 • 8:00 PM • Sunset Theater, San Carlos and Ninth, Carmel  
Festival Orchestra, Chorale, Chorus and Soloists; Paul Goodwin, *conductor*;  
Andrew Megill, *associate conductor, director of the chorale*;  
John Koza, *assistant conductor of the chorus*



**Johann Sebastian Bach**  
(1685-1750)

### Cantata O Ewigkeit, du Donnerwort, BWV 20

Chorus:	O Ewigkeit, du Donnerwort
Recitative (Tenor):	Kein Unglück ist in aller Welt zu finden
Aria (Tenor):	Ewigkeit, du machst mir bange
Recitative (Baritone):	Gesetzt, es dau'rte der verdammten Qual
Aria (Baritone):	Gott ist gerecht in seinen Werken
Aria (Alto):	O Mensch, errette deine Seele
Chorale:	Solang ein Gott im Himmel lebt
Aria (Baritone):	Wacht auf, wacht auf, verlorne Schafe
Recitative (Alto):	Verlaß, o Mensch, die Wollust dieser Welt
Duet (Alto, Tenor):	Menschenkind, hör auf geschwind
Chorale:	O Ewigkeit, du Donnerwort

**Thea Musgrave**  
(b. 1928)

### LARGO in homage to B.A.C.H.

**George Frideric Handel**  
(1685-1759)

### Concerto No. 2 a Due Cori in F Major, HWV 333

Pomposo
Allegro
A tempo giusto
Largo
Allegro ma non troppo
A tempo ordinario

### Intermission

**Gabriel Fauré**  
(1845-1924)

### Requiem, Op. 48

Introit et Kyrie
Offertoire
Sanctus
Pie Jesu
Agnus Dei
Libera me
In Paradisum

**Dominique Labelle, soprano**  
**Daniel Taylor, countertenor**  
**Thomas Cooley, tenor**  
**Peter Harvey, baritone**

Supertitles by David Gordon

*Bach to Fauré Sponsors: Frank and Denise Quattrone Foundation; Bill and Kathy Sharpe; Cyril and Jeanne Yansouni*

# BACH TO FAURÉ Program Notes

Bach's Cantata *O Ewigkeit, du Donnerwort*, BWV 20 was written for the first Sunday after Trinity, which fell on June 11, 1724. This marked the first Sunday in the second half of the liturgical year. For Bach it was the beginning of the second of his miraculous annual cantata cycles, having taken the position of Kantor in Leipzig the previous year. These so-called 'chorale cantatas' were each based on the Lutheran hymn designated for that particular Sunday. The anonymous libretto is based on the eponymous hymn by Johann von Rist (1607-1667), as well as biblical sources from John and the Parable of the Rich Man from the Gospel of Luke. The chorale tune that is heard in several movements was originally by Johann Schop (1590-1667). The cantata is divided into two parts intended to frame a sermon, and is scored for soloists, chorus, three oboes, *tromba da tirarsi* (slide trumpet), strings, and continuo.

The cantata begins with a three-part French Overture. The pompous, dotted motives of the slow section are overlaid with the four-part chorale, with choirs of oboes or upper strings providing continuity for the voices and the trumpet doubling the soprano line. True to form, a fast fugal section in triple meter follows until the slow music returns, now dissonant and fragmented, reflecting the text: *Mein ganz erschrocken Herz* (my completely terrified heart). The tenor recitative and aria sustain and augment this unsettled atmosphere, with shocking chords and hair-raising melismas on *Flammen* (flames) and *brennen* (burning), driving home the image of eternal hellfire. A relatively upbeat bass aria with the curious accompaniment of three oboes *Gott ist gerecht in seinen Werken* (God is just in His works) is followed by a grim but rhythmically active aria for alto and strings *O Mensch, errette deine Seele* (O man, save your soul). A simple setting of the chorale closes Part One.

Whatever effect the sermon might have had on the congregation, Part Two's opening bass and trumpet aria *Wacht auf, verlornen Schafe* (Wake up, lost sheep) is clearly a call to action. The alto recitative is notable for the singling out of certain words: *Pracht, Hoffart, Reichtum, Ehr, und Geld* (splendor, pride, riches, honor, and wealth) with dramatic continuo flourishes. The duet *O Menschenkind* (O humanity) calls on man to abandon his sinful ways and avoid the frightening consequences, which are depicted so clearly by the music. The concluding chorale reprises the opening text.

Thea Musgrave was born in Scotland, where she studied at the University of Glasgow. In an interesting link within this program, she continued her studies in composition with Nadia Boulanger in Paris, who in turn had studied with Fauré. In the sixty years since her first commission, Musgrave has amassed a catalogue with an extraordinary breadth of mediums and styles. She has written a dozen operas, with subjects as diverse as the heroes Harriet Tubman, Simón Bolívar, and Mary Queen of Scots and literary sources including Ambrose Bierce and Dickens. In addition to her outstanding record of commissions, she has appeared as a conductor with major ensembles such as the Philadelphia Orchestra and the San Francisco Symphony. She was awarded the Koussevitzky Award and was twice the recipient of a Guggenheim Fellowship, and served as Distinguished Professor at Queens College, CUNY. In response to questions about the phenomenon of the woman composer, she has replied, "Yes, I am a woman; and I am a composer. But rarely at the same time." Ms. Musgrave has lived in the United States since 1972 and we are delighted to present her new work as the latest Carmel Bach Festival Commission.

Following the Duke of Cumberland's victory over the Jacobite uprising at the battle of Culloden in 1746, Handel composed a series of oratorios on biblical themes concerning righteous defeat of enemies. It was Handel's custom to insert instrumental concertos serving as interludes in the public performances of these large works, many of which featured himself as organ soloist. For these latest three he came up with a new type of concerto that featured an orchestra of strings plus two bands (or choirs, or *cori*) of wind instruments which would be set apart spatially, creating the possibility of antiphonal effects. These *Concerti a due cori* are mostly Handel's re-workings of previously composed works, showcasing his skillful orchestration. *Concerto No. 2 in F Major*, HWV 330 was first performed in conjunction with Handel's Oratorio *Alexander Balus* in March, 1748.

Together, the *Pomposo* and *Allegro* constitute a majestic French overture, with horn fanfares reminiscent of Handel's *Water Music*. This music originated in the oratorio *Esther*. The following *A tempo giusto* movement will be very familiar, as it is an instrumental version of "Lift up your heads" from *Messiah* (which was not nearly so well known as it is today when the concerto was first played). Another movement from *Esther* provided the basis for the siciliano *Largo*. Next comes a stirring chaconne on a four-bar ground bass from the *Ode for the Birthday of Queen Ann*. A brief transition leads to the final movement, *A tempo ordinario*, originally found in the *Occasional Oratorio* written two years earlier. The intricate fugal counterpoint is contrasted with episodes of friendly sparring between the oboes from their respective *cori*.

*That's how I see death: as a happy deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience.*

-Gabriel Fauré

Fauré's *Requiem* is unconventional in many ways. While its foundation is the traditional Latin Roman Catholic mass for the dead, the composer freely altered the text to fit his vision, pointedly omitting the *Dies Irae*, which depicts the fear of judgment, and adding *In paradisum* from the Order of Burial. "I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different." Despite their textual differences, Fauré's *Requiem* is more of a kindred spirit with Brahms' *A German Requiem* rather than with the relatively bombastic works of Berlioz or Verdi.

The original version, performed for a funeral service at the Church of the Madeleine in 1888, consisted of just five movements—*Introit and Kyrie, Santos, Pie Jesu, Agnus Dei* and *In paradisum*—lightly scored for boy soprano and mixed choir, low strings with a single violin solo, harp, timpani, and organ. The next year he added *Libera me* and the *Offertoire*, with a baritone soloist and brass instruments. The final version, intended for concert halls, is that which will be heard in this evening's performance. It includes a full violin section and woodwinds and was performed for the first time in 1900, conducted by Eugène Ysaÿe. Although it has been suggested that this final orchestration was more the work of an assistant than the composer himself, he was enthusiastic about the performance, writing to Ysaÿe, "I shall be delighted, delighted, delighted to hear my *Requiem* conducted by yourself with your musicians." This version came to be the best known, but in recent years the original has enjoyed a revival.

*continued*

## BACH TO FAURÉ Program Notes, *continued*

The opening *Introit* dynamically contrasts *requiem* with *lux perpetua* (perpetual light), using bare, chant-like themes that generate the more flowing *Kyrie*. The *Offertoire* frames a baritone solo, *Hostias et preces tibi* (Sacrifices and prayers to thee), with the most contrapuntal sections of the *Requiem*, closing with an *Amen* that seems not so much to end but to float away. In the *Sanctus*, harp and strings create a weightless, heavenly atmosphere through which the text glides. The *Hosanna* provides an emphatic contrast supported by brass, but ultimately relaxes into the opening mood. At the center of the Requiem stands the pure yet ecstatic *Pie Jesu*. The solo part was originally written for boy soprano, due to the proscription of female performers in the Madeleine Church. However, Fauré used a female voice in performances whenever he could. It inspired particular praise from Fauré's former teacher Saint-Saëns: "Your *Pie Jesu* is the only *Pie Jesu*, just as Mozart's *Ave verum* is the only *Ave verum*." A lightly soaring, gently syncopated melody with violins and violas in unison begins the *Agnus Dei* with a foundation for the tenors' simple intoning of the text, other voices joining in as this grows more ardent. Then a stunning modulation into A-flat Major on *Lux aeterna* (eternal light) grows to a climax before the opening of the *Requiem* is revisited. The soaring theme appears a final time, enriched by the key of D Major. *Libera me*, which predates the other movements of the *Requiem*, is essentially a prayer, with first a solo baritone and then the entire chorus over a pulsing, serial rhythm accompaniment. There is but a brief reference to the *dies irae* (day of wrath) in between. The serene textures of *In paradisum* perfectly depict Fauré's personal vision of the sweetness of eternal rest. In describing his masterpiece, the composer thought it "as gentle as I am myself!"

• ALLEN WHEAR

*LARGO in homage to B.A.C.H.* was commissioned by the Carmel Bach Festival 2013, and Music Director Paul Goodwin to whom the work is dedicated.

My very first idea was to use the BACH initials as a basis for the work: not as a melodic idea that has often been used by composers, but rather as a harmonic structure. This is possible because in German the B stands for B FLAT and the H stands for B NATURAL.

This led to the thought that there would be four short sections led by different soloists that would make an emotional journey: *Lamentoso*, *Ardente*, *Inquieto* and *Sereno*: these headings indicate the nature of the journey.

The double bass leads the first section B. *Lamentoso* (in B flat major); the cello leads the next section A. *Ardente* (in A major). Here the music is a little faster and higher in pitch indicating the change of mood, and when the viola soloist urgently interrupts in C. *Inquieto* (in C major) the scene is set for a big climax. In the final section H. *Sereno* (B minor) the mood quietens. The eloquence of the solo violin leads to a brief quote from the famous chorale from the Matthew Passion *O haupt voll Blut und Wunden* and the final cadence has a 'tierce de Picardie' and all is calm and peaceful.

In turn each soloist thus carries the linear activity as protagonist in this emotional journey, and the accompaniment of each section is dominated by the "tonality" indicated. But there is also a mysterious "misty" overlay which only dissipates after the viola's tempestuous climax. The cluster of notes that makes up this "mist" is not haphazard – it is formed from the octatonic scale (an 8-note scale built alternately of whole tone and half tone steps) which in each case incorporates the notes of the triad of the relative sections determining their tonality (B flat major, C major etc).

Each section therefore uses only the notes of the octatonic scale associated with it --- until the viola begins to incorporate a chromatic scale, --- and it is only in the final section when the "mist" is dissipated that the familiar diatonic scale appears.

Therefore, although the overall feeling of the four sections alters to travel 'spontaneously' and 'organically' through the arc of the piece, each section (B.A.C.H.) is rigorously 'organized' and 'controlled' with similar internal ingredients as well as within a "master plan." This for me is the essence of Bach.

• THEA MUSGRAVE

# Sunday Main Concerts

## CHRISTMAS ORATORIO

July 14 and 21 • 2:30 PM • Sunset Theater, San Carlos & Ninth, Carmel

Festival Orchestra, Chorale and Soloists; Paul Goodwin, conductor;  
Andrew Megill, associate conductor, director of the chorale

Johann Sebastian Bach  
(1685-1750)

### Christmas Oratorio, BWV 248

#### Part 1: *Jauchzet, frohlocket! Auf, preiset die Tage (Christmas Day)*, BWV 248, No.1

Chorus:	Jauchzet, frohlocket! Auf, preiset die Tage
Recitative (Tenor):	Es begab sich aber zu der Zeit
Recitative (Alto):	Nun wird mein liebster Bräutigam
Aria (Alto):	Bereite dich, Zion
Chorale:	Wie soll ich dich empfangen
Recitative (Tenor):	Und sie gebar ihren ersten Sohn
Chorale (Soprano)	
and Recitative (Bass):	Er ist auf Erden kommen arm
Aria (Bass):	Großer Herr, O starker König
Chorale:	Ach, mein herzliebes Jesulein (Vom Himmel hoch)

#### Part 2: *Und es waren Hirten in derselben Gegend (Dec. 26)*, BWV 248, No.2

Sinfonia ('Shepherd's Music')	
Recitative (Tenor):	Und es waren Hirten in derselben Gegend
Chorale:	Brich an, o schönes Morgenlicht
Recitative (Tenor, Soprano):	Und der Engel sprach zu ihnen
Recitative (Bass):	Was Gott dem Abraham verheißen
Aria (Tenor):	Frohe Hirten, eilt, ach eilet
Recitative (Tenor):	Und das habt zum Zeichen
Chorale:	Schaut hin, dort liegt im finstern Stall
Recitative (Bass):	So geht denn hin, ihr Hirten, geht
Aria (Alto):	Schlafe, mein Liebster, genieße der Ruh
Recitative (Tenor):	Und alsbald war da bei dem Engel
Chorus:	Ehre sei Gott in der Höhe
Recitative (Bass):	So recht, ihr Engel, jauchzt und singet
Chorale:	Wir singen dir in deinem Heer

#### Part 3: *Herr der Himmels, erhöre das Lallen (Dec. 27)*, BWV 248, No.3

Chorus:	Herr der Himmels, erhöre das Lallen
Recitative (Tenor):	Und da die Engel von ihnen gen Himmel fuhren
Chorus:	Lasset uns nun gehen gen Bethlehem
Recitative (Bass):	Er hat sein Volk getrost
Chorale:	Dies hat er alles uns getan
Duet (Soprano, Bass):	Herr, dein Mitleid, dein Erbarmen
Recitative (Tenor):	Und sie kamen eilend
Aria (Alto):	Schließe, mein Herze, dies selige Wunder
Recitative (Alto):	Ja, ja, mein Herz soll es bewahren
Chorale:	Ich will dich mit Fleiß bewahren
Recitative (Tenor):	Und die Hirten kehrten wieder um
Chorale:	Seid froh dieweil
Chorus:	Herr der Himmels, erhöre das Lallen (da capo)

Intermission

# CHRISTMAS ORATORIO, *continued*

## Part 4: *Fällt mit Danken, fällt mit Loben* (Jan. 1), BWV 248, No.4

Chorus:  
Recitative (Tenor):  
Recitative (Bass) and }  
    Chorale (Soprano): }  
Aria (Soprano):  
Recitative (Bass) and }  
    Chorale (Soprano): }  
Aria (Tenor):  
Chorale:

Fällt mit Danken, fällt mit Loben  
Und da acht Tage um waren  
Immanuel, O süßes wort  
Jesu, du mein liebstes Leben  
Flößt, mein Heiland  
Wohlan dein Name soll allein in meinem Herzen sein  
Jesu, meine Freud und Wonne  
Ich will nur dir zu Ehren leben  
Jesus richte mein Beginnen

## Part 5: *Ehre sei dir, Gott, gesungen* (Jan. 2), BWV 248, No.5

Chorus:  
Recitative (Tenor):  
Chorus and  
    Recitative (Alto):  
Chorale:  
Aria (Bass):  
Recitative (Tenor):  
Recitative (Alto):  
Recitative (Tenor):  
Trio (Soprano,  
    Alto, Tenor):  
Recitative (Alto):  
Chorale:

Ehre sei dir, Gott, gesungen  
Da Jesus geboren war  
Wo ist der neugeborne König der Juden?  
Sucht ihn in meiner Brust  
Dein Glanz all Finsternis verzehrt  
Erleucht auch meine finstre Sinnen  
Da das der König Herodes hörte  
Warum wollt ihr erschrecken?  
Und ließ versammeln alle Hohenpriester  
  
Ach, wann wird die Zeit erscheinen?  
Mein Liebster herrschet schon  
Zwar ist solche Herzensstube

## Part 6: *Herr, wenn die stolzen Feinde schnauben* (Feast of the Epiphany), BWV 248, No.6

Chorus:  
Recitative (Tenor, Bass):  
Recitative (Soprano):  
Recitative (Soprano):  
Chorale:  
Recitative (Tenor):  
Recitative (Tenor):  
Aria (Tenor):  
Recitative (Soprano,  
    Alto, Tenor, Bass):  
Chorale:

Herr, wenn die stolzen Feinde schnauben heimlich  
Da berief Herodes die Weisen den Herrn zu fällen  
Du Falscher, suche nur  
Als sie nun den König gehöret  
Ich steh an deiner Krippen hier  
Und Gott befahl ihnen im Traum  
So geht! Genug, mein Schatz  
Nun mögt ihr stolzen Feinde schrecken  
  
Was will der Höllen Schrecken nun  
Nun seid ihr wohl gerochen

**Dominique Labelle, soprano**

**Daniel Taylor, countertenor**

**Thomas Cooley, tenor**

**Peter Harvey, baritone**

**Supertitles by David Gordon**

**Christmas Oratorio Sponsors: Susan W. DuCoeur; Dr. and Mrs. Warren Schlänger; Claudine P. Torfs**

# CHRISTMAS ORATORIO Program Notes

What Bach calls an *Oratorium* is actually a cycle of six distinct but related cantatas, united by their narrative and certain musical characteristics. Each cantata was originally to be performed at the two principal churches in Leipzig on various days during the twelve day Christmas season. Parts I-III were first heard on Christmas and the two subsequent days in 1734, and parts IV-VI on the three days leading to Epiphany in the New Year. These first three form a subset by virtue of their instrumentation and key centers: Parts I and III feature trumpets and timpani in D Major—a festive, celebratory combination associated with royalty. Part II features woodwinds, suggesting a pastoral setting suitable for the Nativity in the more subdued key of G Major.

Most of the music was originally composed for secular cantatas (BWV 213-215) praising royalty. With the assistance of a librettist, probably the poet Christian Friedrich Henrici, a.k.a. Picander, Bach reset this music with texts derived from the gospels of St. Luke and St. Matthew with the addition of poetic material. This technique—called *parody*—and the practice of compiling large works from previously composed music were commonplace in Bach's time: his own B Minor Mass and Handel's *Messiah* are prime examples. Narrative recitatives, a Sinfonia, and some arias were, however, newly composed.

It should come as no surprise that in the original secular version, the text for the opening chorus in Part I was *Tönet ihr Pauken! Erschallet, Trompeten!* (Sound, ye drums! Ring out, ye trumpets!); the spirit of this music easily adapts to *Jauchzet, frohlocken* (Celebrate, rejoice!). This cantata concerns the birth of Christ. The Evangelist begins the story of Mary and Joseph's journey, followed by the also singing about a wedding. A setting of the so-called Passion chorale (Hans Leo Hassler's *Herzlich tut mich Verlangen*) in *Wie soll ich dich empfangen* might be intended as a harbinger of the crucifixion. *Er ist auf Erden* is a unique combination of arioso, recitative, and chorale: oboes, bass soloist, and soprano fulfill these respective roles. The virile bass aria *Grosser Herr*, with trumpet obbligato, marks the contrast between the royal, heavenly destiny of Jesus and his humble surroundings. The closing chorale, *Ach, mein herzliebes Jesulein* blends tender images of Jesus as an infant with fanfares reminding us that He is, indeed, a King.

An instrumental *Sinfonia* introduces Part II. As in Handel's *Messiah*, this “pastoral symphony” is meant to depict the Nativity. The droning wind instruments and lilting 12/8-meter siciliano characterize a baroque Christmas tradition of rustic piffaro music, suggesting shepherds with their bagpipes. Bach's version is the most elaborate and richly scored of all, colored by flutes, oboes d'amore, and oboes da caccia. This exotic orchestral color reappears in subsequent movements, unifying the cantata. Recitatives convey the familiar Nativity story from the gospel of St. Luke (“And there were shepherds abiding in their fields”).

In a tenor aria with flute, the shepherds are urged to make haste to see the baby Jesus, to refresh their hearts and minds. The word *labet* (refresh) is highlighted with extended melismas. The alto aria *Schlafe, mein Liebster* is a lullaby, with gently rocking bass octaves. The final chorale combines the hymn tune *Von Himmel hoch* with shepherd music from the Sinfonia.

The adoration of the shepherds is addressed in Part III, beginning with a hymn of praise in dancing triple meter, elevated by brilliant trumpets and timpani. In *Lasset uns*, the chorus urges one to go to Bethlehem, propelled by fleeting scales in the violins and flutes. At the heart of this cantata is the contemplative aria *Schliesse, mein Herz*, with its soulful violin obbligato wherein Mary reflects on the miraculous events and

resolves to keep them locked in her heart. The cantata concludes with a reprise of the opening chorus.

Part IV, for the Feast of the Circumcision (Jan. 1), concerns the christening of Jesus. A pair of horns colors the opening chorus of praise to the as yet unnamed Son of God before the Evangelist pronounces His name in an ensuing recitative. At the center of this cantata is the “Echo” aria, *Flüssst, mein Heiland*, for soprano with oboe. The oboe creates its own echoes, while on offstage soprano enables multi-layered echo effects in different combinations and phrase lengths. Framing this aria are recitatives by the bass, joined in brief ariosos by soprano in chorale melodies. The tenor aria *Ich will nur dir* is reminiscent of Bach's Double Violin Concerto, its vigorous fugal writing appropriate for the topic of strength and courage. The horns return for the final chorale, *Jesu richte mein Beginnen*, built on an original chorale melody by Bach rather than one from the traditional Lutheran canon.

The adoration of the Magi is the subject of Part V, scored for two oboes d'amore and strings. The instrumentation and key choices support the contrasting imagery of darkness and light. In the opening chorus, A Major is a particularly bright and resonant key for stringed instruments. The Evangelist tells of the coming of the Wise Men, and in the following movements a series of dialogues unfolds, separated by reflective arias. In the first, the Wise Men ask, in a chorus familiar from the *St. John Passion* (*Wir haben keinen König*), where to find the newborn king, to which the alto responds to look within. The Evangelist describes the anxiety of King Herod, depicted by trembling strings, and the alto questions his fear. In between, a chorale and a bass aria, *Erleucht auch meine finstre Sinnen* (Enlighten, too, my dark thoughts) with oboe d'amore, examine the contrasts of light and darkness (F-sharp Minor being, in effect, the dark side of A Major). A mournful *Terzetto* with violin obbligato poses the question of when He will come, to which the alto interjects, *Schweigt* (be silent), He is already here. The simple concluding chorale depicts the light of Jesus filling the “dark pit” of our heart.

The existence of a set of instrumental parts in Bach's hand indicates that the music for Part VI was lifted almost entirely from a lost sacred cantata (BWV 248a). The return of the festive trumpets and the D Major key establishes symmetry with Part I. The triumphant tone of the opening chorus is repeatedly interrupted by dissonant episodes, reflecting the text's reference to struggle with raging enemies. The next narrative portion concerns the deceitfulness of Herod. In a recitative, he questions the Wise Men about the newborn child, his final cadence striking an insincere tone similar to that of Peter's denials in the Passions. The soprano unmasks his duplicity (*Du Falscher*) and the aria *Nur ein Wink* demonstrates the ease with which God can dispatch the unworthy.

The Wise Men arrive at Bethlehem, but having been warned in a dream of Herod's intentions, ignore his demands and return directly to their homeland. The tenor recitative and aria, colored by two oboes d'amore, reassures the futility of God's enemies. A four-part recitative erases any fear of the terrors of hell, setting up the triumphant final chorale. Embedded in the brilliance of the orchestral writing is the reappearance of the Passion chorale, closing a cycle within this Christmas Oratorio and linking its celebration to the Passion saga. But here it is found in the most hopeful and joyous context possible: *Bei Gott hat seine Stelle/Das menschliche Geschlecht* (The human race has its place at God's side).

• ALLEN WHEAR

# Monday Main Concerts

## CONCERTMASTER PETER HANSON PRESENTS

July 15 and 22 • 8:00 PM • Sunset Theater, San Carlos & Ninth, Carmel  
Members of the Festival Strings; Peter Hanson, *concertmaster and director*

**Antonio Vivaldi**  
(1678-1741)

### Concerto for Strings in G Major, "Alla rustica", RV 151

Presto  
Adagio  
Allegro

**Georg Muffat**  
(1653-1704)

### Sonata No. 5 in G Major, "Armonico tribute"

Allemanda: Grave  
Adagio  
Fuga  
Adagio  
Passacaglia: Grave

**George Frideric Handel**  
(1685-1759)

### Concerto Grosso in A Major, Op. 6, No. 11, HWV 329

Andante larghetto e staccato  
Allegro  
Largo et staccato  
Andante  
Allegro

Peter Hanson, Cynthia Roberts, *violins*, Allen Whear, *cello*

### Intermission

**Johann Sebastian Bach**  
(1685-1750)

### Violin Concerto No. 1 in A Minor, BWV 1041

Allegro  
Andante  
Allegro assai

Peter Hanson, *violin*

**Georg Philipp Telemann**  
(1681-1767)

### Ouverture-Suite in B-flat Major "Les Nations", TWV 55:B5

Ouverture  
Menuet I alternativement. Menuet II  
Les Turcs  
Les Suisses  
Les Moscovites  
Les Portugais  
Les Boiteux  
Les Coureurs

**Johann Sebastian Bach**

### Concerto in D Major for Three Violins, Strings and Continuo, BWV 1064R

(reconstruction of original source of BWV 1064)

Allegro  
Adagio  
Allegro assai

Peter Hanson, Cynthia Roberts and Cristina Zacharias, *violins*

**Erik Satie**  
(1866-1925)  
(Arranged by Peter Hanson)

### Gymnopédie No. 1

**Members of the Festival Strings:**

Peter Hanson, Cynthia Roberts, Cristina Zacharias, Patricia Ahern  
Edwin Huizinga, Johanna Novom and Amelia Roosevelt, *violins*  
Patrick G. Jordan and Karina Schmitz, *violas*  
Allen Whear and Ezra Seltzer, *cellos*  
Jordan Frazier, *double bass*  
Andrew Arthur, *harpsichord*

## CONCERTMASTER PETER HANSON PRESENTS Program Notes

One tends to think of concertos by Vivaldi primarily in terms of solo vehicles, of which he wrote hundreds. He also produced a number of ensemble concertos or sinfonias for multiple players, perhaps with his orchestra of foundlings at the Ospedale della Pietà in mind. One popular example is the energetic *Concerto alla rustica* (in the rustic style). This is really country fiddling, Venetian style. The first movement's breathless, propulsive triplets suggest a tarantella, and in the last movement it is the basses' turn to lead the charge to the finish. In between stands a brief, rhetorical pause in the form of an *Adagio* that provides a framework for brief cadenzas.

Although Georg Muffat was born in the Savoy region of France, he considered himself German. Muffat is one of the great cross-pollinators of seventeenth century music. He studied with Lully in Paris and was in direct contact with Corelli in Rome, spreading a heightened awareness of both of these styles with him when he subsequently worked in Vienna, Salzburg, Prague, and Passau. Muffat's *Florilegium secundum* (1698), a set of works in the French style, contains invaluable information in its preface, a virtual treatise on string playing in the time of Lully. His *Armonico Tributo*, a collection of five sonatas for five-part strings in the concerto grosso style of Corelli, was published in Salzburg in 1682. Some of these pieces also reflect the influence of Lully, as in the *Passacaglia* from Sonata No. 5, clearly inspired by the French master's chaconnes, but with a freedom and fantasy fired by Italian virtuosity.

Handel composed his Twelve Grand Concertos, Op. 6 in one month in the early autumn of 1739; he was still at work on the A Major Concerto when John Walsh advertised their forthcoming publication for subscription. In the previous season of public concerts in London, Handel had successfully introduced the concept of instrumental interludes between parts of oratorios, particularly with organ concertos. He now needed a fresh set of such works to enhance the upcoming season at Lincoln's Inn Fields, which would see the unveiling of *Israel in Egypt* and *Ode for St. Cecilia's Day*, among others. For a quarter century the *Concerti Grossi*, Op. 6 of Corelli had been the gold standard of instrumental works in Europe, and they were quite well known in England. Thus it is no surprise that Handel took particular care with his own Op. 6, as comparisons would be inevitable. Like Corelli's concertos, they are for strings (although Handel added woodwinds *ad libitum* on some occasions), contrasting a small *concertino* group of two violins and cello with large *ripieno* group. The large majority of the movements are newly composed, and they clearly surpass their models in variety, scale, and breadth.

Concerto No. 11 is based on the *Organ Concerto in A Major*, ("Second Set" HWV 296a), and as such had been performed in conjunction with *Alexander's Feast* earlier that year, but with some differences. A viola part augments the overall texture, movements are reordered, and a newly composed movement is added. The original version's jaunty *Andante larghetto, e staccato* is followed by a fugal *Allegro*, together forming a French overture. A brief *Largo* introduces the *Andante*, a kind of rondo with variations. Throughout the concerto, the solo violin takes the lion's share of the organ figures, but the final *Allegro* has more episodes of the concertino trio group in playful dialogue with the full band.

*Lully deserves his fame, Corelli's rightly praised, But only Telemann above them all is raised.* -Johann Mattheson

Telemann was not only a great musical chameleon of the baroque era, he was arguably the most prolific composer of all time. One example is his output of orchestral suites, or overtures: for each of those by J.S. Bach, there are thirty by Telemann. Only a few, such as *Les Nations* (alternatively called *Völker-Ouverture*) have identifying sobriquets. For the rest, one must rely on a detailed cataloguing system; TWV 55:B5 means that this is the fifth of at least ten Telemann suites in B-flat Major alone.

In *Les Nations*, Telemann reminds us of his mastery of French style with a three-part *Ouverture*, then offers a stately pair of *Menuets* during which you can settle in for his panoramic tour. Fasten your seatbelts, or whatever eighteenth century equivalent you can imagine. In Mozart's time, "Turkish" music usually conjured a march. Telemann gives us something different: a raucous, bizarre dance in 6/8 meter. Next comes *Les Suisses*, and not being sure what the stereotypes of the time were, we will leave it to your discernment. *Les Muscovites* would not sound out of place in *Pictures at an Exhibition*; the three-note ostinato bass, perhaps suggesting bells, may have been inspired by Marin Marais' *Sonnerie*. The Iberian flavor of the pair of dances comprising *Les Portugais* calls out for castanets. For a comic conclusion, the clumsy rhythm of *Les Boiteux* (the lame) is unflatteringly contrasted with the fleeting *Les Coureurs* (the runners).

Two different periods of Bach's life called for the writing of concertos. As Kapellmeister in Cöthen from 1717-23, Bach had excellent instrumental resources and an employer with a taste for Italian-style concertos to satisfy. Only a few of the works from this time survive in their original form, including the Brandenburg Concertos and tonight's *Violin Concerto in A Minor*, BWV 1041. For more information on this work and Bach's transcription process, see Thursday's Bach in the Cathedral program, where the harpsichord version is being performed.

Some years later in Leipzig, Bach found a new demand for concertos in his role as director of what came to be known as the "Bachische Collegium Musicum". He and his sons were the performers in a number of concertos for single and multiple harpsichords, most of which were transcribed from works of the earlier period. Meanwhile, many of the originals have been lost. Among these Leipzig keyboard concertos is one for three harpsichords in C Major. Reversing Bach's example of transcribing his early concertos one whole tone down for keyboard, in its reconstruction BWV 1064 has been moved back from C Major to D Major, presumed to be the original key and incidentally more idiomatic for stringed instruments. Throughout the three movements, Bach finds a different way to showcase the concertante group – the fiddlers three, if you will – starting with their unified stance in the *Allegro*. In the *Adagio*, the soloists form an aria trio of their own, lightly accompanied by continuo alone or the ensemble. As in Brandenburg Concerto No. 4, the pathos of the slow movement is erased by the lively finale. Fugal ritornellos alternate with extended solo passages, giving each of the soloists a moment in the limelight, to each of whom Bach seems to have assigned a special character.

• ALLEN WHEAR

# Tuesday Main Concerts

## INSIDE THE MUSIC: FRENCH BEGINNING TO END

July 16 and 23 • 8:00 PM • Sunset Theater, San Carlos & Ninth, Carmel

Festival Orchestra, Chorale, Chorus, Youth Chorus and Soloists; Paul Goodwin, *conductor*; David Gordon, *narrator*; Andrew Megill, *associate conductor, director of the chorale*; John Koza, *director of the Youth Chorus, assistant conductor of the chorus*



**Guillaume de Machaut**  
(1300-1377)

**Anonymous**  
(13th century)

**Josquin des Pres**  
(c.1450-1521)

**Jean Baptiste Lully**  
(1632-1687)

**Johann Sebastian Bach**  
(1685-1750)

**Achille-Claude Debussy**  
(1862-1925)

**Joseph Canteloube**  
(1897-1957)

**Francis Poulenc**  
(1899-1963)

**Léo Delibes**  
(1836-1891)

**Georges Bizet**  
(1838-1875)

**Dominique Labelle, soprano**  
**Clara Rottolk, soprano**  
**Thomas Cooley, tenor**  
**Peter Harvey, baritone**

**Supertitles by David Gordon**

**Gloria from Messe de Nostre Dame**

**Estampie Royal**

**Kyrie from Missa Sine Nomine**

**Suite from Le bourgeois gentilhomme, LWV 43**

Ouverture  
Deuxième Air: Gavotte  
Canarie  
Marche pour la cérémonie des Turcs  
Chaconne des scaramouches, trivelins et arléquins

**Cantata Nun komm der Heiden Heiland, BWV 61**

Chorale: Nun komm, der Heiden Heiland  
Recitative (Tenor): Der Heiland ist gekommen  
Aria (Tenor): Komm, Jesu, komm zu deiner Kirche  
Recitative (Bass): Siehe, ich stehe vor der Tür und klopfe an  
Aria (Soprano): Öffne dich, mein ganzes Herz  
Chorale: Amen, Amen

### Intermission

**Prélude à l'après-midi d'un faune, L. 86**

**Two Songs from Chants d'Auvergne**

Lou Coucut  
Baïléro

**Deux Chansons**

Clic, clac, dansez sabots, FP 130  
Dashon Burton, bass  
Chanson à boire, FP 31  
Tim Krol, Jeffrey Fields, Avery Griffin, drunken bass soloists

**Duet from Lakmé**

Sous le dome épais (Flower Duet)

**Excerpts from Les pêcheurs de perles**

Prelude  
Au fond du temple saint

**Excerpts from Carmen, Act IV**

Entr'acte  
À dos cuartos!  
March  
Les voici!

**Inside the Music Sponsors:** David and Roberta Elliot; Cynthia and Forrest Miller; Tim and Jenny Smucker

## INSIDE THE MUSIC: FRENCH BEGINNING TO END Program Notes

Tonight's program celebrates the enduring influence and kaleidoscopic breadth of French music, spanning seven centuries and many genres.

Guillaume de Machaut was born in the Champagne region, and served as a canon at Reims Cathedral for the second half of his long life. Machaut is acknowledged as an outstanding polyphonic composer of the Middle Ages, the first recognized as an individual from that era of anonymity. The *Messe de Nostre Dame* was written in the early 1360's, and as the first complete setting of the Mass Ordinary to be conceived as a whole and through-composed, it is considered a milestone. In the *Gloria* one can hear the growing independence of the voices, particularly in the final amen, amid what Paul Goodwin describes as its "raw colors".

Josquin des Prez is considered one of the greatest composers of the Renaissance; he is often cited as the link between the middle ages and the modern age. Martin Luther said, "He is the master of the notes. They must do as he wills; as for other composers, they have to do as the notes will." Josquin was probably born in Condé-sur-l'Escaut, France (near the present-day border of Belgium) but was active for many decades in Italy, serving the Sforza family and the court of Ferrara, before returning to his native country. His large catalogue includes 100 motets and 18 masses. Among the latter, the *Missa Sine Nomine* – alternately titled *Missa ad fugum* – features innovative canonic writing shared among all the voices, a sophisticated technique subservient to the overall expression.

No one person dominated French baroque music in quite the same way as Lully. Although of humble Tuscan origins, he came to France at age fourteen as a violinist and tutor to a cousin of Louis XIV, whose attention he soon captured as a musician and dancer. Before long Lully was appointed *compositeur de la musique*, then *surintendant de la musique de la chambre du roi*, steps in his ascent to becoming the most powerful person in the music of France—the cultural equivalent of the Sun King's political monopoly. Beginning in the 1760's, Lully collaborated with the playwright Jean-Baptiste Molière on a series of *comédies-ballets*. These entertainments, performed for festive royal occasions, always included a number of songs, instrumental *ritournelles*, and ballets. (For more on the Lully-Molière relationship, see Wednesday Chamber Concert.) King Louis himself danced in many of them. *Le bourgeois gentilhomme* was first performed at the Château de Chambord in 1670. Lully sang the roles of Music Master and the Grand Mufti; think of him during the *March pour la cérémonie des Turcs*. Of course, the title is oxymoronic. A true gentleman cannot by definition be bourgeois, and that is the source of the comedy: the nouveau riche Monsieur Jourdain's pathetic efforts to improve himself in order to gain acceptance by the aristocracy. The Suite from *Le bourgeois gentilhomme* includes an overture (whose pompous dotted rhythms were designed for the royal entrance), a selection of dances, and of course a *chaconne*, which was danced with characters from the commedia dell'arte, including Scaramouche.

There is little doubt that Bach would not be the same composer without the significant influence of French music, as can be heard throughout this year's festival. The Advent cantata *Nun komm, der Heiden Heiland*, BWV 61, demonstrates this at the outset with a French *Ouverture*, in which Luther's eponymous hymn is superimposed on the traditional instrumental structure in the same five-part texture used by Lully. Each vocal part intones the hymn tune in turn over the dotted rhythms, followed by a fugal section with voices doubling the instruments for *des sich wundert alle Welt* (the wonder of the whole world), before a return to the opening style for the final line of text. This early example was composed in Weimar in 1714, and Bach elaborated further on this technique in Leipzig with the cantata *O Ewigkeit, du Donnerwort*, BWV 20 (See Saturday Main Concert). Like that later cantata, BWV 61 occupies a place at the beginning of the liturgical cycle, which may account for its use of an overture. The tenor aria *Komm, Jesu* (Come,

Jesus) is followed by the bass recitative *Siehe, ich stehe vor der Tür und klopfe an* (See, I stand at the door and knock), the singer representing the voice of Jesus, with pizzicato chords dramatizing the text. A gentle soprano aria represents the opening of one's heart to Jesus. The *Amen* chorale uses a melody by Philipp Nicolai, *Wie schön leuchtet der Morgenstern*, to uplifting effect, violins rising confidently to a final high G.

Although he was not fond of the term, Debussy is forever linked with the musical style called *Impressionism*. The term was already *au courant* in the art world, associated with Claude Monet and other painters, when Debussy began his tone poem *Prélude à l'après-midi d'un faune* in 1892. It was premiered in Paris in 1894 and Nijinsky later turned it into a ballet. Inspired by a poem of Stéphane Mallarmé (1842-1898), this music seeks to capture a mood, or impression, through colors and harmonies rather than with formal structures and thematic development. Debussy drew on exotic oriental influences, using unresolved dissonances, unconventional modes, and innovative orchestration to achieve subtle effects. As Mallarmé's poem begins: *These nymphs I would perpetuate. So clear, Their light incarnation, that it floats in the air Heavy with tufted slumbers. Was it a dream I loved?*

Francois Poulenc was for a time part of a group of progressive young French composers called *Les Six* (along with Milhaud; see the Thursday Main Concert). Poulenc's rowdy *Chanson à boire*, based on an anonymous 17<sup>th</sup> century text, was written for the Harvard Glee Club in 1922 when he was studying with Charles Koechlin. Ironically, this was during Prohibition in America, so the work was initially banned there.

Joseph Canteloube came from the Auvergne region of France, excelling in piano before coming to Paris to study composition with d'Indy. Being an outsider to the Parisian scene, he was keenly interested in de-centralizing French music and sought ways to promote folk music and inject regional musical traditions into the modern, impressionist styles he found in the capital. He made numerous accessible choral arrangements of folk music but is best known for his more sophisticated settings called *Chants d'Auvergne*, for solo voice and orchestra, which appeared in five volumes between 1923 and 1954.

France maintains an illustrious operatic tradition dating from the time of Lully, but no single work has surpassed the enduring appeal of Bizet's masterpiece *Carmen*. Based on a novella by Prosper Mérimée, the opera is classified as an *opéra comique* because it has spoken dialogue rather than accompanied recitative, not due to the character of the drama. Bizet had written several previous operas with mixed success, and the Parisian premiere of *Carmen* in March, 1875 (interestingly, a month after Lalo's *Symphonie espagnole*) was not a critical success, due in large part to its controversial subject matter and its perceived morality. But before long, this thoroughly French work's exotic Spanish flavor, its unforgettable songs and brilliant orchestral interludes caught hold and its inevitable Paris revival permanently fixed its reputation. *Carmen* has never left the repertoire and is far and away one of the most popular works of the nineteenth century. Sadly, Bizet was never able to enjoy its success; he died three months after the premiere. Tonight's sampling of its highlights include arias such as *Seguedilla*, *Toreador's Song* and the famous *Habanera*, (which Bizet believed to be a folksong, but was actually by a minor Spanish composer). Among the instrumental showcases are the *Overture* and the *Entr'actes* to Acts 2 and 3, the latter a lovely pastoreale with intertwining woodwinds. The chorus provides stirring crowd scenes such as *A deux cuartos* and *Les voici!* for the grand entrance of the toreadors.

• ALLEN WHEAR

# Wednesday Main Concerts

## FOUNDERS' CONCERT AT THE CARMEL MISSION

July 17 and 24 • 8:30 PM • Carmel Mission Basilica, 3080 Rio Road, Carmel

Festival Chorale; Members of the Festival Orchestra; Andrew Megill, conductor



### Plainchant

Interspersed with excerpts from:

**William Byrd**  
(1539-1623)

**Jean-Yves Daniel-Lesur**  
(1908-2002)

**Jean-Joseph Cassanéa de Mondonville**  
(1711-1772)

**Jean-Yves Daniel-Lesur**

**Johann Sebastian Bach**  
(1685-1750)

**Jean-Yves Daniel-Lesur**

**Gabriel Fauré**  
(1845-1924)

**Jean-Yves Daniel-Lesur**

**James Macmillan**  
(b. 1959)

**Jean-Yves Daniel-Lesur**

### Processional: *Veni, Sancte spiritus/Veni creator spiritus*

**Anonymous (13th century): Veni creator spiritus**

Jay White, countertenor; David Vanderwal, tenor; Tim Krol, baritone

**Tomás Luis de Victoria: Veni creator spiritus**

**Arvo Pärt: Veni sancte spiritus**

Rebecca Mariman, soprano; Avery Griffin, bass

### **Non vos relinquam orphanos**

### **Le Cantique des Cantiques**

Dialogue

Patricia Thompson, Alice Kirwan Murray, Alyson Harvey, altos

### **Dominus regnavit**

Chorus: Dominus regnavit

Trio: Et enim firmavit

Stephen Sands, Scott Mello, tenors; Jeffrey Fields, baritone

Duet: Parata sedes

Colleen Hughes, soprano; Elizabeth Knight, alto

Chorus: Elevaverunt flumina

Aria: Testimonia tua

Clara Rottolk, soprano

Chorus: Gloria Patri

### **Le Cantique des Cantiques**

La voix du Bien-Aimé

Angelique Zuluaga, Linda Lee Jones, sopranos; Patricia Thompson, Alice Kirwan Murray, Alyson Harvey, altos; David Vanderwal, Timothy Hodges, Timothy Shantz, tenors; Tim Krol, Paul Speiser, baritones

### **Der Geist hilft unsrer Schwachheit auf, BWV 226**

Der Geist hilft unsrer Schwachheit auf

Der aber die Herzen forschet

Chorale: Du heilige Brunst, süßer Trost

### **Le Cantique des Cantiques**

Le Songe

Angelique Zuluaga and Linda Lee Jones, sopranos

### **Cantique de Jean Racine, Op. 11**

### **Le Cantique des Cantiques**

Le Roi Solomon

### **Factus est repente**

### **Le Cantique des Cantiques**

Le jardin clos

Angelique Zuluaga, Linda Lee Jones, Christine Howlett, sopranos; Patricia Thompson, Alice Kirwan Murray, Alyson Harvey, altos; David Vanderwal, Timothy Hodges, Timothy Shantz, tenors; Tim Krol, Paul Speiser, Charles Wesley Evans, baritones

*This concert will be performed without an intermission.  
Please refrain from applause until the end of the concert.*

Johann Sebastian Bach

Jean-Yves Daniel-Lesur

Plainchant

### Cantata O ewiges Feuer, O Ursprung der Liebe, BWV 34

Chorus: O ewiges Feuer, o Ursprung der Liebe  
Recitative (Tenor): Herr, unsre Herzen halten dir  
Aria (Alto): Wohl euch, ihr auserwählten Seelen  
Recitative (Bass): Erwählt sich Gott die heil'gen Hütten  
Chorus: Friede über Israel

Virginia Warnken, *alto*; Steven Caldicott Wilson, *tenor*; Dashon Burton, *bass*

### Le Cantique des Cantiques

Épithalame

### Recessional: Veni sponsa Christ

#### Members of the Festival Orchestra:

Emlyn Ngai, Naomi Guy, Evan Few, Marika Holmqvist, Gabriel Wunsch, Joseph Tan, Elizabeth Stoppels Girko, *violins*  
Nancy Lochner, Meg Eldridge, *violas*; Margaret Jordan-Gay, Paul Rhodes, *cellos*; Bruce Moyer, *double bass*  
Robin Peery, Dawn Loree Walker, *flutes*; Neil Tatman, Ellen Sherman, *oboes*; Robert Farley, Leonard Ott, Kathryn Adduci, *trumpets*  
Kevin Neuhoff, *timpani*; Dan Swenberg, *theorbo*; Dan Levitan, *harp*; Holly Chatham, *organ*; Michael Beattie, *harpsichord*

## FOUNDERS' CONCERT AT THE CARMEL MISSION Program Notes

*The floods have lifted up their voice, O Lord; The floods lift up their waves. The Lord on high is mightier than the noise of many waters, than the mighty waves of the sea. -Psalm 93*

Every piece on tonight's program includes a musical depiction of a storm. In most of the works, the metaphor of the tempest is used to evoke the awesome power of the Divine breaking into our mundane world, igniting our lives and illuminating our minds.

The concert opens with two ancient invocations to the Spirit, the Gregorian chants *Veni, sancte spiritus* and *Veni, creator spiritus*. These two Pentecost hymns are interspersed with polyphonic settings spanning eight centuries, ranging from Notre Dame organum (one of the earliest experiments in notated polyphony), through the Renaissance to a setting composed in 1992. The opening tableau of the concert closes with the warm and beautiful motet *Non vos relinquam orphanos* by William Byrd.

*Dominus regnavit* by Jean-Joseph Cassanea de Mondonville is one of the final flowerings of the genre of the *grand motet*, the *ne plus ultra* of religious music in baroque France, much loved by Louis XIV and required for the mass sung each morning at Versailles. The text, usually taken from the book of Psalms, was invariably a song of praise to an all-powerful God, and would also remind the listening courtiers of the majesty of the earthly king. *Dominus regnavit* was especially famous in the 18<sup>th</sup> century for its central movement, marked "Tempeste." Its musical material was inspired by the storm scenes which were among the most popular moments in the operas of Rameau.

*O eternal fire! O source of love! Kindle and ignite our hearts; let heavenly flames penetrate and surge over us. - Bach's unknown librettist*

*Der Geist hilft unser Schwachheit auf* is one of the handful of motets by Johann Sebastian Bach. The Lutheran motet differs from the cantata (as well as from the French *grand motet*) in function (primarily for funerals) and style (without independent instrumental parts) as well as form (the motet draws its form exclusively from the text; each line of text is wedded to a specific musical phrase). Typical of Bach's works in the genre, *Der Geist hilft* is a highly virtuosic work for double choir, replete with text-painting, as in the rapid melisma which depicts the airy moving of the spirit. The work ends with a verse from Luther's translation of the plainchant hymn which opened the concert.

The other Bach work on the program is one of his cantatas, one of which was heard at virtually every major service during Bach's tenure as director of music for the Leipzig churches. Like the French *grand motet*, the Lutheran church cantata is made up of a series of independent movements which can include choruses, recitations, and arias (and occasionally instrumental movements). Cantata BWV 34, *O ewiges Feuer, O Ursprung der Liebe!* is a magnificent work whose highlights include two majestic choruses and a ravishingly beautiful aria for alto, accompanied by flutes and strings.

The *Cantique de Jean Racine* by Gabriel Fauré is one of the most beloved choral works in the repertoire, due in large part to its lyricism and the extraordinary beauty of the melodic writing. Fauré composed the work at the age of nineteen while a student at the Ecole Niedermeyer. Not surprisingly, it was awarded first prize at his graduation.

*And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongue like as of fire, and it sat upon each of them. -Acts 2: 2 - 3*

James Macmillan is one of our greatest living composers. He is probably best known for his symphonic works (including a cello concerto commissioned by Rostropovich and his most performed work, *Veni, Veni Emmanuel*, a percussion concerto written for Evelyn Glennie). He has also established himself as one of the leading choral composers of our time, through his many profound liturgical works. *Factus est silentium* is one of the *Strathclyde Motets*, a series of communion motets for which he received the British Composer Award for Liturgical Music in 2008. It is a vivid depiction of the coming of the Holy Spirit upon the apostles: the 'rush of mighty wind' is evoked in the ecstatic ornamental melismas, based in the ancient bagpiper's art, sung by the soprano and tenor in octaves over a sonorous drone. A wild ecstasy is reached as the disciples, speaking in tongues, tell of the great deeds of God, before the work concludes with a shy, intimate alleluia.

*Awake, north wind, and blow thou south. Blow upon my garden, that the spices thereof may flow out. Let my beloved come into my garden and eat his pleasant fruits. Arise my love, my fair one, and come away. For lo the winter is past, the time of the singing of the doves is come.*  
*-Song of Songs*

*continued*

**Founders' Concert Sponsors: Carmel Insurance Agency; Arnold and Dianne Gazarian; William and Susanne Tyler**

## FOUNDERS' CONCERT AT THE CARMEL MISSION Program Notes, *continued*

Sprinkled throughout the program are six movements from Daniel-Lesur's choral masterpiece *Le Cantique des Cantiques*. It is a highly virtuosic work in twelve vocal parts (SSSAAATTBBB) and twelve soloists. Daniel-Lesur was a student of Tournemire and a colleague of Olivier Messiaen and Andre Jolivet, with whom he formed the group Le Jeune France, a reaction against neo-classicism and modernism which attempted to re-humanize music and make it more overtly expressive. The beautiful text of *Le Cantique* is drawn primarily from the Song of Songs. The final movement, *Epithalame*, is particularly thrilling. It was described in the Musical Times obituary of the composer as featuring "richly harmonized

upper voices [in French] . . . over an ostinato set to Latin words [which] has very great cumulative power, reaching a mighty twelve-part climax where all the voices sing a succession of Alleluias which initially emerge from the complex texture in a repeated motif colored by the Lydian mode – an idea which seems to suggest the joyous pealing of bells."

• ANDREW MEGILL

## California Mission Music

Excerpts from an article by **William John Summers** written for the California Mission Studies Association

Centered physically and institutionally around a church, each of the mission communities was a self-contained town inhabited by one or two Franciscan priests, a small garrison of six to ten soldiers and native Californians. At the peak of their prosperity in the late 1820s these settlements husbanded many tens of thousands of head of domesticated animals, produced abundant vineyards and harvested crops of wheat and legumes in the hundreds of bushels. Many also carried out successful trade in hides and tallow with European merchant ships that plied the California coastal waters, including the Manila Galleons.

Every mission had a library, carried on the schooling of Indian residents and provided instruction in the various manual arts. In addition, music instrument collections were amassed which involved organs, (barrel, reed and pipe), as well as string (violins, violoncellos, contrabass), woodwind (piccolos, flutes, oboes, clarinets), brass (trumpets and horns)

and percussion instruments. Choirs and orchestras, in some cases of significant size and competence, were trained, often to a level of considerable proficiency. Visitors to the missions, as early as the closing years of the eighteenth century, commented upon the quality and scope of the music making at individual missions.

The sacred music of California that remains in manuscript form is the most extensive and diverse body of plainsong and polyphonic music to survive from any of Spain's colonies in the contiguous forty-eight states. Much of the polyphonic music was brought to California from locations in Spain and Mexico, including the Convento de San Francisco, Palm, Mallorca and the Cathedral in Mexico City. The manuscript remains are preserved in ten different libraries and archives throughout California.

Secular music, in the form of dance tunes and folk songs were also widely used at the missions both by the Indians and the Spaniards though there is only one manuscript source that survives. It is known

that a number of tunes of Anglo, Irish, and French origin were used in California having been transmitted to this distant region on cylinders used in barrel organs left by merchant ships. There are a number of curious comments made by French and English visitors upon hearing the Marseilles and other non-Spanish patriotic and secular songs played by Indian orchestras during processions at Mass. "A Mighty Fortress Is Our God," the famous hymn by Martin Luther, was performed on the pipe organ by the Indian organist of

Mission Santa Barbara in 1841. It is also known that Indian musicians regularly played for the many fiestas in the towns that existed near the Presidios and missions.

Though Alta California was the last of Spain's colonies founded in the Americas, its rapid growth and material success far surpassed all expectations of the Spanish government. Within a span of fifty-two years this region was transformed from a virtual terra incognita to one

of the richest agricultural and farming areas in North America. By 1833 over 308,000 head of livestock and over 2,000,000 fanegas (a fanega is approximately 100 pounds) of agricultural products were produced. Eighty-seven thousand people were baptized and more than 24,000 marriages were performed. All of this was accomplished by 142 Franciscan priests at 21 missions in a span of less than seventy years. In addition to accomplishing all of the above, some of these same Franciscans also had the energy and persistence to produce music manuscripts, gather instrument collections and to train orchestras and choirs that performed sacred music on a weekly basis, an artistic accomplishment that compares extremely favorably with any other region in the vast dominions of the Spanish empire. The day-to-day music making of the Spanish residents, while less concretely documented, was also extensive, and remains one of the many research frontiers yet to be explored.



# Thursday Main Concerts

## STEPHEN PRUTSMAN PLAYS BACH . . . AND MORE

July 18 and 25 • 8:00 PM • Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Strings; Stephen Prutsman, *guest artist and director*



Johann Christian Bach  
(1735-1782)

### Concerto in E-flat Major, Op. 7, No 5

Allegro di molto  
Andante  
Allegretto

Stephen Prutsman  
(b. 1960)

### Two Jazz Piano Studies

Shadows  
Dog

Darius Milhaud  
(1892-1974)

### La création du monde (for piano and string quartet)

Prelude  
Fugue  
Romance  
Scherzo  
Finale

### Intermission

Johann Sebastian Bach  
(1685-1750)

### French Suite No. 5 in G Major, BWV 816

Allemande  
*François Couperin: L'âme-en-peine*  
Courante  
*Vladimir Cosma: Promenade sentimentale*  
Sarabande  
*Olivier Messiaen: Plainte calme*  
Gavotte  
*Achille-Claude Debussy: Ondine*  
Bourrée  
*Jean-Philippe Rameau: La Boiteuse*  
Louré  
*Maurice Ravel: Minuet sur le nom d'Haydn*  
Gigue

Johann Sebastian Bach

### Keyboard Concerto in E Major, BWV 1053

[Allegro]  
Siciliano  
Allegro

### Members of the Festival Strings:

Edwin Huizinga, Adriane Post  
Ann Kaefer Duggan  
Johanna Novom, Tyler Reilly  
Elizabeth Stoppels Girko, *violins*  
Nancy Lochner, Sarah Darling, *violas*  
Timothy Roberts, *cello*  
Derek Weller, *double bass*

Stephen Prutsman Plays Bach and More Sponsors: Western Digital; Ann and Glen Hiner; Dr. and Mrs. H. Reid Wagstaff

# STEPHEN PRUTSMAN PLAYS BACH AND MORE Program Notes

Johann Christian Bach, the youngest and most traveled of J.S. Bach's sons, came to be known as the "London Bach" and was an essential force in the popularization of the piano. Charles Burney wrote, "After the arrival of John Christian Bach in this country, and the establishment of his concerts, all the harpsichord makers tried their mechanical powers at pianofortes." His Sonatas, Op. 5 from 1766, were the first in print to indicate 'harpsichord or fortepiano' as were his Concertos, Op. 7 in 1770, which are dedicated to his most famous student, Queen Charlotte. An eight-year-old Mozart visited London and wrote his first symphonies with his mentor J.C. Bach as his model. Bach's sparkling, *galant* Concertos, Op. 7 directly inspired Mozart's first works, which were arrangements of Bach's earlier sonatas as concertos with light string accompaniment.

Stephen Prutsman's extensive catalogue of original compositions ranges from solo piano to full orchestra, including a large assortment of chamber music combinations that includes a number of pieces written for the Kronos Quartet. Tonight, he offers two of his piano solos from the late 1990's: the evocative *Shadows* (also known as *SF Nights*), which is in the form of a passacaglia with a gently falling, repeated bass line, and the rhythmically charged *Dog*.

In 1923, four years before Charles Lindbergh landed The Spirit of St. Louis in Paris, a young French composer named Darius Milhaud unveiled a new kind of American music in that city. The venue was the Théâtre des Champs-Élysées, where only a decade earlier Stravinsky's *Le Sacre de printemps* inspired a riot. Milhaud was one of the avant-garde group of composers dubbed *Les Six*, which also included Honegger and Poulenc. In addition to traditional *conservatoire* training his musical influences were highly diverse, from Brazilian folk music to polytonality. Milhaud had already been exposed to jazz during a trip to London, but a stay in America directly inspired his ballet *La Creation du monde*. The ballet concerned African pagan creation myths and featured exotic costumes and sets. He wrote, "I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling." The original orchestration makes extensive use of saxophone and percussion. A few years later, Milhaud distilled the ballet into a suite for piano quintet, which he premiered with the Kolisch Quartet in 1927. "The critics decreed that my music was frivolous and more suitable for a restaurant or a dance-hall than for a concert hall. Ten years later the self-same critics were discussing the philosophy of jazz and learnedly demonstrating that *La Creation* was the best of my works." To depict the "Chaos before Creation" in the ballet Milhaud provides a fugue in jazz style. As the composer stated: "Syncopated music calls for a rhythm as inexorably regular as Bach himself..."

Bach's French Suites were not so named by the composer, but were later designated as such to distinguish them from his other keyboard suites and partitas. Composed mostly in 1722, they are comprised of the traditional suite movements—*Allemande*, *Courante*, *Sarabande*, and *Gigue*—without a *Prélude* but with the addition of

interchangeable dances, the so-called *gallantries*. In the Fifth French Suite, these include *Gavotte*, *Bourrée*, and *Louré*. Mr. Prutsman presents a *portefeuille* consisting of Bach's movements interspersed with complementary French keyboard works from the eighteenth and twentieth centuries.

Following Bach's gracious *Allemande* is Francois Couperin's *L'âme-en-peine (languiissement)* (The Soul in Pain) from his *Treizième Ordre* for harpsichord. Written about the same time as Bach's suite, the title speaks volumes. Bach's *Courante* is, ironically, in the Italian style. Next comes the eclectic Romanian-born composer Vladimir Cosma, who settled in France after studies with Nadia Boulanger. Among his hundreds of French film and television scores, American audiences know him for Jean-Jacques Beineix's *Diva* from 1980. During a memorable sequence in that film, a couple stroll the streets and parks of Paris through the night, without dialogue, accompanied by Cosma's aptly named *Promenade sentimentale*. After Bach's *Sarabande* comes Olivier Messiaen's contemplative *Plainte calme*, the seventh of a set of preludes written in 1929 while a student at the Paris Conservatoire. Bach's sprightly *Gavotte* sets up Debussy's *Ondine* (Scherzando). Inspired by the mythical water nymph, it is the eighth of the second book of *Préludes* Debussy published in 1913. Following Bach's *Bourrée* is *La Boiteuse*, (The Lame), the final movement from Rameau's Suite in D Major from *Pièces de Clavecin* (1724). This is in the form of a *gigue*, with a limping character that merits its title. Between one of Bach's rare *Lourés* and the concluding *Gigue* is Ravel's *Menuet sur la nom d'Haydn*, written in 1909 to mark the 100<sup>th</sup> anniversary of the composer's death. Haydn's name is spelled out in musical notes: H is represented by b-natural; A equals a; Y and D both are represented by d; and N by g. Ravel weaves this concept into all of the voices, employing techniques of retrograde and inversion.

In addition to Bach's miraculous output of church music during his Leipzig years, there was a resurgence of instrumental music brought about by his duties as director of the Collegium Musicum. Among these works is a manuscript set of six concerti for a single harpsichord which Bach compiled in the late 1730's. These concertos were mostly derived from non-keyboard concertos written several years earlier in Cöthen. The *Concerto in E Major*, BWV 1053 has an even more varied provenance. Its original form is believed to be for oboe or oboe d'amore, and several recent reconstructions are now in circulation. Its first two movements were also used in the Sinfonia and an alto aria of the 1726 cantata *Gott soll allein mein Herze haben*, BWV 169 as organ obbligatos. In the cantata version of the poignant second movement *siciliano* the text translates as "Die in me, you world and all your loves, so that my heart on earth for ever and ever may practice God's way of love." The exuberant final *Allegro* also serves as the Sinfonia for *Ich geh und suche mit Verlangen*, BWV 49, from the same year.

• ALLEN WHEAR

# *Friday Main Concerts*

## **CONCERT FANTASTIQUE**

**July 19 and 26 • 8:00 PM • Sunset Theater, San Carlos & Ninth, Carmel**

Members of the Festival Orchestra; Paul Goodwin, *conductor*



**Jean-Philippe Rameau**  
(1683-1764)

### **Suite: Les Boréades**

Ouverture  
Contredanse en Rondeau  
Gavotte pour les suivants  
Entrée des Peuples  
Entrée  
Gavotte pour les heures  
Contredanse

**Maurice Ravel**  
(1875-1937)

### **Le tombeau de Couperin**

Prélude. Vif  
Forlane. Allegretto  
Menuet. Allegro moderato  
Rigaudon. Assez vif

### *Intermission*

**Hector Berlioz**  
(1833-1897)

### **Symphonie fantastique: Épisode de la vie d'un artiste, Op.14**

Rêveries. Passions  
Un bal. Valse  
Scène aux champs: Adagio  
Marche au supplice  
Songe d'une nuit du Sabbat

**Supertitles by David Gordon**

**Concert Fantastique Sponsors: Hesselbein's Jewelers; Eleanor Silbergh; Gerald and Dorothy Williams**

# CONCERT FANTASTIQUE Program Notes

*Les Boréades* was Rameau's last opera, completed in 1763 but withdrawn from rehearsals before the composer's death and not performed in its entirety until 1982. The work has an abundance of instrumental dances and interludes, making it a rich resource for concert performances. Rameau's orchestration is unusually innovative: he is credited with introducing clarinets to the orchestra, and this particular score makes use of novelties such as piccolo, percussion, and wind machine. The title refers to the descendants of Boreas, the god of the north wind. In the story, Queen Alphise falls in love with someone not of this lineage, invoking Boreas' wrath. This accounts for the timely use of stormy musical effects, as in the *Entre Acte: Suite Des Vents*. The *Ouverture* is in three parts: a stately *Minuet* flanked by lively outer sections whose horn calls anticipate the opening hunting scene. A highlight among the ensuing dances is the majestic *Entree d'Abaris-Polimnie*--a meeting of the queen's lover with the muse who will help him rescue her--with broad violin lines richly colored by high bassoon counter melodies. The infectious *contredanse* that close this suite will challenge your toes to keep still.

*Le tombeau de Couperin* was first conceived as a suite for solo piano in six movements. Its gestation took place from 1914-17, during which time Ravel served in the war as an ambulance driver. The carnage he witnessed affected him deeply, and moved him to dedicate each movement to a fallen friend. A *tombeau* (literally "tomb") is a musical or literary homage to a departed master, a tradition dating back to the Renaissance. In this work, Ravel honors not just François Couperin in particular, but expresses his pride and nostalgia for French culture. He does not attempt to duplicate eighteenth century style--although the dance movements follow the baroque forms in a general way--nor does he specifically quote Couperin, although he had transcribed one of that composer's *forlanes* as an exercise. The piano version was premiered in Paris in 1919, after which Ravel applied his brilliant talent for orchestration to a four-movement version of the work. Despite its title and dedications, do not expect a work of a dark, elegiac nature in this colorful and lightly scored suite. The *Prélude* is a fluid toccata and a tour de force for the oboe, but has the deftness of touch essential to French style. In both the *Forlane* and the *Menuet* Ravel captures the basic rhythmic lilt of the baroque dance forms while spicing them with modern harmonies. The *Menuet*'s closing bars are particularly magical, as the harp seems to gently guide the melody down the ranks of the wind instruments, settling on a delicious ninth chord in the strings. The *Rigaudon*, the most French of all the dances, is full of characteristic brash energy, contrasted by a more relaxed and introspective middle section highlighting solo woodwinds over plucked strings.

At a Bach festival we should get this out of the way first: Berlioz "believed in neither God nor Bach," according to Ferdinand Hiller. Berlioz was indeed a rebel, an original Romantic whose unconventional genius changed symphonic music forever. His early education was primarily via his father, a provincial doctor, whom he was expected to emulate when sent to Paris to study medicine at age the age of eighteen. Though drawn to music, he was far from a prodigy, deficient in training, and never mastered any particular instrument. In cosmopolitan Paris, his exposure to opera, concerts, and diverse sources of inspiration mustered his latent talent for music. Through sheer will he became a musician, eventually gaining acceptance to the Conservatoire, and after several failed attempts won the coveted Prix de Rome for a now forgotten cantata.

The inspiration for the *Symphonie fantastique* came from a succession of youthful epiphanies. Berlioz was overwhelmed by a performance of Shakespeare's *Hamlet* in a Parisian performance in 1827 in which an Irish actress named Harriet Smithson played Ophelia. He was immediately smitten, and his infatuation with her continued for years, stopping short of stalking, without their having any actual contact. Some years later, they finally met and eventually married, but with an unhappy outcome: the reality never lived up to the fantasy. Berlioz's next revelation was over the symphonies of Beethoven: "The shock was almost as great as that I had received from Shakespeare, and

a new world of music was revealed to me by the musician just as a new universe of poetry had been opened to my by the poet." He was similarly affected by Goethe's *Faust*, which he discovered at about the same time. The youthful turmoil of these emotional and artistic currents came to a head in the *Symphonie fantastique*, completed in 1830 and performed that year at the Paris Conservatoire. This highly original work is full of innovations in orchestration and is also a landmark in romantic music, in its time the most autobiographical symphony yet written.

For his "Episode in the Life of an Artist" Berlioz wrote out a detailed descriptive program that he distributed to his audiences in pamphlet form, but these notes do not appear directly in the musical score. Here is Berlioz' own text *in italics*, with additional commentary:

*PROGRAMA young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair. The narcotic dose he had taken was too weak to cause death but is has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, feelings and memories find utterance in his sick brain in the form of musical imagery. Even the beloved one takes the form of melody in his mind, like an idée fixe [fixed idea] that is ever-returning, that he hears everywhere.*

## I. Visions. Passions.

*At first the young musician thinks of the uneasy and nervous condition of his mind, of somber longings, of depression and joyous elation without recognizable cause—all that he had experienced before the beloved one appeared to him. Then he remembers the ardent love with which she suddenly inspired him; he thinks of his almost insane anxiety of mind, and his raging jealousy, of his reawakening love, of his religious consolation.*

After a slow introduction whose atmosphere befits the title, Berlioz introduces the *idée fixe* theme in the violins and flutes, forty bars in length and sparsely harmonized, as the principal subject of this freely adapted sonata-form movement. This theme, which symbolizes the artist's beloved, will appear in various guises throughout the symphony, providing narrative and musical unity.

## II. A ball

*In a ballroom, amidst the confusion of a brilliant festival, he finds the loved one again.*

Berlioz was enamored with the harp, as he professes in his memoirs; he is credited with establishing it in the symphony orchestra. Among many breathtaking orchestral effects, note the second statement of the waltz tune, when the accompaniment's three beats alternate between strings, harps, and woodwinds. The movement's swirling momentum is broken only by the appearances of the *idée fixe*.

## III. In the countryside

*It is a summer evening. He is in the countryside musing when he hears two young shepherds playing the ranz des vaches in alternation. This is the tune used by the Swiss to call their flocks together. This shepherd-duet, the surroundings, the soft whisperings of trees stirred by zephyrs, some prospects of hope recently made known to him—all these sensations unite to impart a long-known repose to his heart and to lend a smiling color to his imagination.*

*And then she appears once more.*

*His heart stops beating...painful forebodings fill his soul. "Should she prove false to him!"*

*One of the shepherds resumes the melody, but the other answers him no more...*

*Sunset...distant rolling of thunder...loneliness...silence.*

## CONCERT FANTASTIQUE Program Notes, *continued*

This movement has the most overt homage to Beethoven's Pastoral Symphony, but that work was never intended to have such a specific and personal program.

### IV. The procession to the scaffold

*He dreams that he had murdered his beloved, that he has been condemned to death and is being led to the scaffold. A march that is alternately somber and wild, brilliant and solemn, accompanies the procession...Tumultuous outbursts are followed without modulation by measured steps.*

*A last the idée fixe returns, for a moment a last thought is revived—then all is cut short by the death-blow.*

Any French person of this time was all too familiar with the image of the guillotine. Among the many interesting orchestral effects is the soft introduction with two timpani playing sextuplets in thirds. The climax of this march is briefly interrupted by the *idée fixe* in the clarinet, "cut off" by the fatal blow of the orchestra's chord, gruesomely followed by two pizzicato notes suggesting the falling of the severed head.

### V. Dream of a witches' sabbath

*He dreams that he is present at a witches' dance, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come to attend his funeral. Strange sounds, groans, shrill laughter, distant yells that other cries seem to answer.*

*The beloved melody is heard again but has its noble and shy character no longer; it has become a vulgar, trivial and grotesque kind of dance. She it is who comes to attend the witches' meeting. Friendly howls and shouts greet her arrival...She joins the infernal orgy...bells toll of the dead...a burlesque parody of the Dies irae (the witches' round-dance)...the dance and the Dies irae are heard at the same time.*

*Dies irae* (Day of Wrath) is a thirteenth century plainchant melody associated with requiems. Here the brass present it with blood-chilling effect. The "witches' round" is Berlioz' twisted realization of a fugue, built on a 'vulgar' version of the *idée fixe*.

• ALLEN WHEAR

# Best of the Fest

SATURDAY • JULY 27 • 7:30 PM  
SUNSET CENTER

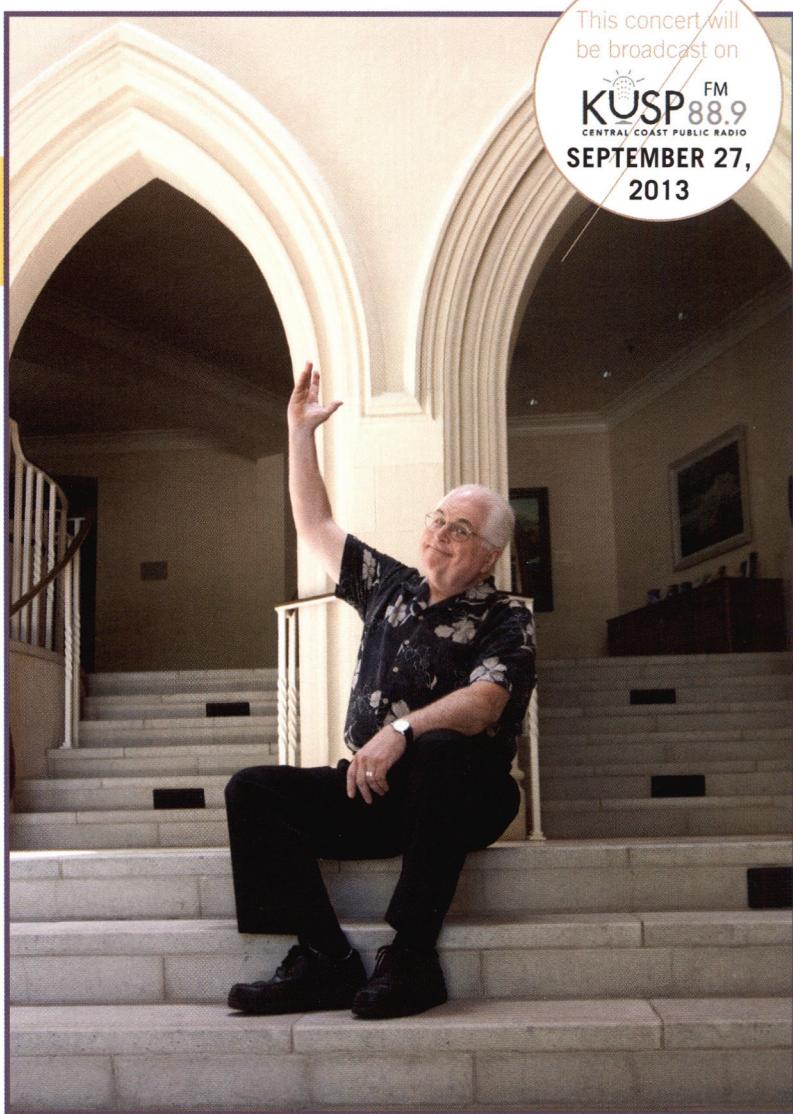
*Dedicated to David Gordon  
on the occasion of his 25th  
Anniversary with the Festival*

Paul Goodwin, conductor; Festival  
Orchestra, Chorale, Chorus,  
Youth Chorus and Soloists

Join us on the closing night of the Festival  
for the beloved tradition, Best of the Fest.  
This stunning concert is a showcase of all  
the favorites from the previous two weeks of  
Festival concerts.

After the concert, please join us on the  
terrace for a champagne reception.

**Best of the Fest Sponsors:** Sharon and Stan  
Meresman; Sharon and Barclay Simpson



**David Gordon, Dramaturge**

# *Wednesday Twilight Chamber Concert*

## A BACH PRELUDE

July 10 • 5:00 PM • Church in the Forest, 3152 Forest Lake Road, Pebble Beach  
Emlyn Ngai, *violin*; Yuko Tanaka, *harpsichord*

Johann Sebastian Bach  
(1685-1750)

### **Violin Sonata No. 3 in E Major, BWV 1016**

Adagio  
Allegro. Adagio ma non tanto  
Allegro

Johann Sebastian Bach

### **Suite in E Minor, "aufs lautenwerk", BWV 996**

Preludio: Passagio-Presto  
Allemande  
Courante  
Sarabande  
Bourrée  
Gigue

Heinrich Ignaz Franz Biber  
(1644 - 1704)

### **Passacaglia in G Minor for Solo Violin**

Johann Sebastian Bach

### **Violin Sonata No. 6 in G Major, BWV 1019**

Allegro  
Largo  
Solo cembalo: Allegro  
Allegro

*A Bach Prelude Sponsor: Pebble Beach Company*

# A BACH PRELUDE Program Notes

*Six Sonatas for Violin and Obbligato Harpsichord* (BWV 1014-1019) were written during Bach's Anhalt-Cöthen period (1717-1723). Bach flourished in the employment of Prince Leopold, a great music connoisseur and amateur performer. The period is marked by an incredible output of secular keyboard and instrumental ensemble compositions including *French Suites*, *Brandenburg Concertos*, *The Well-Tempered Clavier Book I*, and *Invention and Sinfonie*.

In describing his father's work, Carl Philipp Emanuel Bach said of the *Violin and Harpsichord Sonatas* in 1774: "The six harpsichord trios are amongst the finest works of my dearly beloved father. They still sound excellent and give me great pleasure, although they are over 50 years old." Carl Philipp's description "harpsichord trios" signifies the three independent lines of the sonatas: violin, harpsichord right hand, and harpsichord left hand. In these sonatas, Bach elevated the role of the harpsichord to an equal partner to the treble melody line from that of the supportive basso continuo. Each sonata has distinguishing characteristics that make them unique compositions.

From the very opening measure, one notices an uncharacteristically bold writing for the harpsichord in the *Sonata in E major*. In the *Adagio*, the right hand is chordal throughout while the left hand has octaves on every other beat, as if imitating the organ. It is more of an accompaniment role, but with presence and quite different from the role of the basso continuo. The rich texture provides a sonorous canvas for a very florid violin. The beautiful *Adagio ma non tanto* is built upon the ostinato-like bass line in the left hand. The violin and the harpsichord's right hand take turns between these lines and chordal support. The two *Allegros* are in more traditional fugal treatment.

The *Sonata in G Major* has two very distinguishing characteristics that no other sonatas have. This sonata has five movements, unlike the customary four-movement scheme. It begins with the *Allegro*, a through-composed movement with imitative writing between the two parts followed by a relatively short *Largo* in between all three parts. The third movement is the *Allegro* for solo harpsichord in binary form. The work is symmetrically organized: the harpsichord solo movement is flanked on either side (second and fourth movements) by slow movements, and the outer movements (first and fifth movements) are fast. The *Adagio* and *Allegro* that follow are once again in three voices.

• YUKO TANAKA

Bohemian-born Heinrich Ignaz Franz von Biber was one of several German virtuosic violinists in the latter part of the 1600's. His approach to violin playing was daring and technically demanding, as was reflected in his compositions. Derived from the Spanish *pasar* (to pass by) and *calle* (street), the *passacaglia* was originally a strummed interlude between accompanied songs and dances. In the late 1620's, Girolamo Frescobaldi turned it into a form involving the unfolding of melodic variations over a bass pattern that repeats itself.

Biber's *Passacaglia in G minor*, where he weaves contrapuntal writing and diminution style ornamentation above a four-note descending basso ostinato pattern, is attached to the works known as the *Mystery Sonatas*, written early in his tenure in Salzburg. From this collection, two features stand out: First, fourteen of the fifteen sonatas employ scordatura tuning of the violin, though the very first sonata and the attached passacaglia use the standard tuning. In the manuscript, which probably dates around 1676, each of the sixteen works has an engraving depicting a scene from Christ's life. The engraving for the *Passacaglia* is that of a guardian angel guiding a child by the hand. The sixty-five repetitions of the bass pattern possibly denote the constancy of the angel's protection throughout a person's life until the moment when he passes on into the next world, possibly represented by an ending in the tonic major.

• EMLYN NGAI

Bach's *Suite in E Minor* was written for the *lautenwerk* (lute-harpsichord), an instrument which was popular in Germany in the first half of the eighteenth century. Unfortunately, no examples of *lautenwerk* exist today. It was a harpsichord-like keyboard instrument with one or two manuals, in the same range as the lute, but somewhat lower than the harpsichord. It was strung with gut strings instead of the usual brass, creating the warm color of the lute but without the neatness of attack of the harpsichord. Bach is known to have had two *lautenwerks* in his possession at the time of his death. He was devoted to playing the harpsichord beautifully and must have especially appreciated the delicate and soft timbre of the gut strings. The *Preludio* opens with an improvisatory *passagio* in a strikingly low tessitura. This dark, rich sonority reminds us that this piece is written in the lute's range although it is clearly written for a keyboard instrument. The dances in the *Suite* are very much in the French style, especially the *allemand*, which is written in *style brisé*, an arpeggiated texture that imitates the lute.

• YUKO TANAKA

# Sunday Candlelight Concert

## SCHUBERT OCTET

July 14 • 8:30 PM • Sunset Theater, San Carlos and Ninth, Carmel



Franz Schubert  
(1797-1828)

### Octet in F Major, D. 803

Adagio – Allegro  
Adagio  
Allegro vivace  
Andante  
Menuetto: Allegretto  
Andante molto – Allegro

Ginger Kroft, *clarinet*

Christopher Cooper, *French horn*

Dominic Teresi, *bassoon*

Peter Hanson, Cynthia Roberts, *violins*

Patrick Jordan, *viola*

Allen Whear, *cello*

Jordan Frazier, *double bass*

Schubert Octet Sponsors: Jane V. Shedlin; Brigitte Wasserman

## SCHUBERT OCTET Program Notes

In 1824 Schubert was commissioned to write a new chamber work to complement Beethoven's popular *Septet for Strings and Winds*, Op. 20. The latter had been composed in 1800, chronologically and stylistically straddling two centuries, and was consequently one of Beethoven's most conservative and accessible works. (He later deplored its enduring popularity, wishing the public were more accepting of his more progressive music.) Schubert follows Beethoven's divertimento-like blueprint for his own work: a total of six movements, framed by sonata-form movements with slow introductions, both a scherzo and a minuet, and two slow movements, one of which is in variation form. Schubert adds a second violin to Beethoven's instrumentation, and by combining winds and strings, merges the Viennese traditions of outdoor wind serenades with more formal indoor chamber music while making grander orchestral textures possible.

We have the accomplished amateur clarinetist Count Ferdinand von Troyer, who was in the circle of the Archduke Rudolph, to thank for proffering the commission. Troyer played in the first performances, which took place in private settings before the public premiere in 1827. The ensemble was led by the illustrious violinist Ignaz Schuppanzigh, who had premiered Beethoven's Septet a quarter century earlier and went on to introduce many of his string quartets.

Schubert lived most of his life in the shadow of Beethoven, and although he was never his pupil nor had much personal contact, was well aware of the master's activities. He wrote near the time of the Octet: *I have written very few new songs, but instead I have tried my hand at several kinds of instrumental music and composed two string quartets [and] an octet ... The latest news in Vienna is that Beethoven is giving a concert, at which his new symphony [The Ninth]...and a new overture are to be performed."*

Like so many of Schubert's great works, particularly the instrumental ones, the Octet was not heard again for decades and was not published in its entirety until the end of the nineteenth century. Since being retrieved from the amber, so to speak, and restored to the concert stage, its reputation has easily matched and arguably surpassed that of its Beethovenian model.

The Octet begins ambiguously on a unison F in the introductory *Adagio*, with motivic fragments rather than full-blown melodies planting clues for the music to come. Essential to the unity of the work is the dotted rhythm motive that will be developed in myriad ways. While the first violin and clarinet often dominate the ensemble, the *Allegro* is in a generously patterned sonata form, which allows each of the instruments to share in the principal themes. During the development section motives from the introduction are revisited without losing momentum. A driving coda is interrupted by the horn's final reminiscence of the second theme, elegantly tapered before the closing chords.

The *Adagio* shows Schubert at his most lyrical. Initially, the clarinet spins a seamless melody, and then is joined in duet with the violin. Rich harmonic turns and unexpected developments create a movement of breathtaking poetry. The *Allegro vivace* is a scherzo in all but name and is the most orchestral in character of all the movements. Its *Trio*, with smooth lines over a walking staccato bass line is reminiscent of the equivalent place in Beethoven's Second Symphony. As he had done in the "Trout" Quintet, Schubert borrows one of his own vocal melodies for a variation movement in the *Andante*. This genial tune, from Schubert's now forgotten 1815 singspiel *The Friends from Salamanca*, is as hummable as Don Giovanni's *La ci darem la mano*. The first four variations decorate the theme with diverse textures and rhythms, while the next two visit the dark side. The seventh variation brightly restores C Major and the movement closes after a quiet, nostalgic coda. Balancing the exuberant *Scherzo* is a graceful *Minuet*, with another take on the dotted rhythm upbeat. The *Trio* recalls the minuet in Beethoven's Septet but is flavored with the folksy style of the Austrian *ländler*.

As if to awaken us from the charming *Gemütlichkeit* of the previous movements, Schubert introduces the finale with a highly theatrical *Andante molto*. Its tempestuous tremolo rumblings underneath cries of alarm create an atmosphere worthy of a Caspar David Friedrich moonlit landscape. This yields to a boisterous and virtuosic *Allegro*. Near the end, the storm returns without warning, this time propelled by frenetic violin arpeggios, but soon gives way to a quick coda with the gleeful abandon of a Rossini overture.

• ALLEN WHEAR

# Monday Morning Chamber Concerts

## ALL BACH ORGAN RECITAL

July 15 and 22 • 11:00 AM • Carmel Mission Basilica, 3080 Rio Road, Carmel

Andrew Arthur, organ



Johann Sebastian Bach  
(1685-1750)

### Pièce d'orgue, BWV 572

Trés vitement  
Gravement  
Lentement

### Chorale settings from the *Schübler-Choräle* for Advent

Wachet auf, ruft uns die Stimme, BWV 645  
Meine Seele erhebt den Herren, BWV 648

### Chorale settings from *Das Orgelbüchlein* for Christmas and New Year

Vom Himmel hoch, da komm ich her, BWV 606  
Gelobet seist du, Jesu Christ, BWV 604  
Christum wir sollen loben schon, BWV 611  
Helft mir, Gottes Güte preisen, BWV 613  
Das alte Jahr vergangen ist, BWV 614  
In dir ist Freude, BWV 615

### Canonic Variations on the Christmas Chorale *Vom Himmel hoch, da komm ich her*, BWV 769

### Aria in F in Major (after Couperin), BWV 587

### Prelude and Fugue in E-flat Major, BWV 552

# ALL BACH ORGAN RECITAL Program Notes

The *Pièce d'orgue*, BWV 572 (known for many years as the *Fantasia in G*) dates from Bach's years in Weimar, specifically the period 1708-12. It is possible that its French influence was initially inspired by the organ music of Nicolas de Grigny, whose *Livre d'orgue* Bach copied out in its entirety at around the same time. Along with its title, the indications for each of its three sections are also written in French: *Trés vitement Gravement*, and *Lentement* respectively. The rich five-part contrapuntal texture of the central *Gravement*, filled with its many expressive suspensions, is extremely characteristic of the *Plein Jeu* movements found within the French Baroque organ masses; in particular, striking similarities are to be found in the harmonic progressions of Couperin's first *Agnus Dei* from *Messe pour les couvents*. Peter Williams sites the opening of Du Mage's *Livre d'orgue* (1708) with its "free prelude for *petit plein jeu*" and excerpts from D'Angelbert's *Pièces de Clavecin* (1689) as possible influences on the first and last sections of the work respectively. It is widely accepted that Bach's "free" organ works contain a vast array of liturgical and numerical symbolism. In this way, the clearly defined tripartite structure of the *Pièce d'orgue* is considered by many an allusion to the Holy Trinity – each section, in order of progression, representing Father, Son, and Holy Spirit.

The six *Schübler* chorales are named after the Thuringian iron cutter and music engraver Johann Georg Schübler by whom they were first published in c. 1748. Alongside the third part of the *Clavier-Übung* and the Canonic variations on *Vom Himmel hoch*, they are among the few organ works to have been published during Bach's lifetime. By great fortune, Bach's own copy of this publication still survives today, containing a number of revisions and indications as to which stops and manuals (or pedals) to use in performance. All but one of these pieces are transcriptions of movements from Bach's sacred cantatas; *Wachet auf, ruft uns die Stimme*, BWV 645, is taken from the beloved Advent cantata, BWV 140 and *Meine Seele erhebt den Herren*, BWV 648 – a setting of Luther's paraphrase of the *Magnificat* utilizing the ancient plainchant melody *Tonus Peregrinus* as the chorale melody – is from Bach's eponymous cantata, BWV 10.

*Little Organ book, wherein the incipient organist is given instruction in the various ways of working out a chorale, and also practice in the use of the pedals, which are treated in the chorales therein as entirely obbligato. To the highest God to praise him, and to my neighbour for his self-instruction*

*Composed by Johann Sebastian Bach, at present Capellmeister to the Serene Reigning Prince of Anhalt-Cöthen*

Such is the (translated) wording on the title-page of one of Bach's most famous collection of organ pieces – the *Orgelbüchlein*. Its original purpose (if not purely didactic) was presumably to fulfil a liturgical function – the chorales being set out in a sequence resembling that of a hymnbook, covering first the church's calendar from Advent to Trinity and then aspects of the Christian life. The Bach scholar Malcolm Boyd points out that the name 'Little Organ Book' seems a somewhat modest title 'for a volume intended to contain at least 164 pieces (Bach entered the titles of all the chorales in advance and left pages blank for their inclusion) and which, as it has come down to us, includes 46 complete chorale settings. Perhaps the significance of the title lies in the fact that 'the pieces themselves are modest in dimension (most are less than 20 bars in length) or even simply because the book into which Bach copied them measures only 15.5cm x 19cm! Whatever the case, the level of imagination and craftsmanship employed throughout this brilliant collection displays the workings of a composer intent on communicating the *affekt* of the text for each and every chorale. It is no wonder that the famous organist and scholar Albert Schweitzer thought of Bach as a 'musician-poet'.

During the last years of his life, Bach became increasingly interested in the mathematical aspects of his art, and in 1747 he joined a society devoted to this field of study, the Society of the Musical Sciences, founded by polymath (and former student of Bach) Lorenz Christoph Mizler. As his entry submission Bach presented the society with the *Canonic Variations* on Luther's Christmas hymn '*Vom Himmel hoch, da komm' ich her*', BWV 769 ('From highest Heaven I come'), which he published in 1748. Like other works of his from the same period, such as the *Musical Offering* and *Art of Fugue*, these Variations demonstrate Bach's extraordinary ingenuity in the strictest of all contrapuntal procedures, canon – the derivation of a polyphonic texture from a single melodic line through strict imitation of successive voices. The sequence of variations is as follows: 1. canon at the octave, and 2. at the fifth (with the chorale melody in the pedals in both cases); 3. canon at the seventh in the lowest two parts (with the chorale melody in the upper part and a free middle part); 4. canon at the octave in augmentation (with the chorale melody in the pedals and a free middle part); 5. four successive canons in inversion, at the sixth, third, second and ninth respectively, followed by a coda. Only an exceptional mind such as Bach's could perceive the possibility of transforming such a straightforward melody into a work of such contrapuntal genius.

Aside from the famous concerti, three other of Bach's transcriptions (all trios) for solo organ survive. The *Aria in F Major*, BWV 587 originates from Couperin's famous chamber work *Les Nations*. Bach entrusts the two original treble lines to separate manuals (each played by one hand), and deploys the bass-line to the pedals – an arrangement exploited to perfection elsewhere in his original organ works, namely the chorale-trios and the unparalleled *Six Sonatas for Solo Organ*, BWV 525-530.

The *Prelude and Fugue in E-flat Major*, BWV 552 was first published in Leipzig in 1739 as 'book-ends' to the *Clavier-Übung III*. The prelude opens with a grand overture in the French style, leading to a more light-hearted, rhythmically syncopated section making use of two keyboards, followed by passages of highly complex fugal writing. To have cohesively combined such diverse elements within one structure represents a remarkable, even virtuosic feat of compositional architecture. The fugue likewise is a structural (and emotional) *tour de force*. Three distinct subjects are presented – ranging in style from the pure counterpoint of the *stile antico* to the 'modern' dance-like gigue. Like the *Pièce d'orgue*, scholars have long debated the possible symbolic significance of the number 'three' (alluding to the Holy Trinity) in this work and indeed throughout *Clavier-Übung III*, beginning and ending with a piece with a key signature of three flats and containing 27 pieces: 3x3x3.

• ANDREW ARTHUR

# Monday Afternoon Chamber Concerts

## TRANSCENDENT BACH

July 15 and 22 • 2:30 PM • All Saints Church, Dolores and Ninth, Carmel

Johann Sebastian Bach  
(1685-1750)

Aria, "O du angenehmes Paar" from Cantata BWV 197

Johann Sebastian Bach

Aria, "Es ist vollbracht" from Cantata BWV 159

George Frideric Handel  
(1685-1759)

Trio Sonata in G Minor, Op. 2, No. 5, HWV 390

Larghetto  
Allegro  
Adagio  
Allegro

Johann Sebastian Bach

Cantata Ich Habe Genug, BWV 82

Aria: Ich habe genung, ich habe den Heiland  
Recitative: Ich habe genung! Mein Trost ist nur allein  
Aria: Schlummert ein, ihr matten Augen  
Recitative: Mein Gott! wenn kommt das schöne: Nun!  
Aria: Ich freue mich auf meinen Tod

Peter Harvey, *baritone*

Gonzalo Ruiz, *baroque oboe*

Dominic Teresi, *baroque bassoon*

Cristina Zacharias

Marika Holmqvist, *violins*

Karina Schmitz, *viola*

Margaret Jordan-Gay, *cello*

Derek Weller, *double bass*

Yuko Tanaka, *harpsichord*



# TRANSCENDENT BACH Program Notes

When Bach began to write for the oboe, it was a newer instrument than the saxophone was when it was first used in jazz. At first, this involved some special compromises. These new French instruments were pitched one whole step lower than the strings and organ. In order to use them the composer had to treat them as transposing instruments, much like a B-flat clarinet. Not until his tenure in Cöthen did Bach have the luxury of all the instruments playing at the same pitch. Beginning with his first cantata however, Bach used the oboe as no other composer had before, treating it as an equal partner to the voice, and showering it with lyrically and technically demanding roles. It is generally supposed that many of Bach's oboe works are lost forever. No chamber music survives, and five concertos have had to be reconstructed from later versions for harpsichord. Still, on the evidence of the sacred works, the oboe must have been Bach's favorite instrument, receiving over 220 solos in about as many cantatas. The next contender would be the violin, coming in at a comparatively measly 84 solos. This affection extended in at least two cases to the players themselves: Bach was godfather to the children of both his main Leipzig oboists, Gleditsch and Kornagel.

## • GONZALO RUIZ

Fragments of Bach's Cantata BWV 197 *Gott ist unser Zuversicht* indicate that it was originally cast for Christmas, but its surviving form is a wedding cantata. The bass aria *O du angenehmes Paar* (O you pleasant couple) opens part two of the cantata and is a joyful reflection on marriage in the light *galant* style, highlighting not only the oboe but a busily ornamented bassoon part.

The Cantata *Sehet, wir gehn hinauf gen Jerusalem* (Behold, let us go up to Jerusalem), BWV 159 was written at the same time as the *St. Matthew Passion* and performed at the last Sunday before Lent in 1729.

The aria *Es ist vollbracht* (It is finished, accomplished) is a profound meditation on the crucifixion, the oboe and bass soloist floating over the strings, seeming to suspend time. In the middle section the motion increases in vocal melismas, reflecting the text (I will hasten).

Handel's Trio Sonatas, Op. 2 were published in London around 1730 by John Walsh under the false imprint of the Dutch firm Roger, possibly to provoke Handel into consenting to an English edition. Although listed as sonatas for two violins and continuo, the choice of instruments can be varied. In this performance of the G Minor trio sonata the oboe and violin are featured, so the complimentary timbre of the bassoon is the logical choice for the intricate bass line. Cast in the four movements of the Italian *sonata da chiesa*, the lively last movement also exists as the finale of the G Minor Organ Concerto Op. 4, No. 3.

*Ich habe genug*, BWV 82, was first performed in 1727 on February 2, the Feast of the Purification of the Virgin Mary, in Leipzig's Thomaskirche. This original version for bass soloist with oboe obbligato was subsequently adapted by Bach for soprano and flute and other versions. The text is anonymous, but it is a reflection on the biblical story of Simeon, recorded in the book of Luke. According to scripture, Mary brings the infant Jesus to the temple for purification, where Simeon officiates. Simeon had been informed by the Holy Ghost that he "should not see death, before he had seen the Lord's Christ." After taking Jesus in his arms, Simeon addresses the Lord saying, "For mine eyes have seen thy salvation." In effect, this cantata is a contemplation on death – not in its tragic sense, but in its hopeful anticipation, its promise of a joyful afterlife. In Bach's world, this longing for, or at least acceptance of death was an essential aspect of Christian faith.

Lacking choruses and using relatively small instrumental forces, this cantata stands out for its intimacy, which is appropriate to the subject matter. In the first aria, a mood of sadness and resignation is created by the throbbing descending bass line, and the plaintive melody reminiscent of *Erbame dich* from the *St. Matthew Passion*. The second aria, *Schlummert ein*, is a tranquil lullaby, in the warm key of E-flat Major, with motion in the bass line suggestive of rocking. This aria must have had a special significance for the Bach family, since it was copied into Anna Magdalena Bach's personal music notebook. The final aria, *Ich freue* (I rejoice), is marked *Vivace*, and although still in the minor mode, the mood is energetic and optimistic. Even in the face of death one is meant to look forward to the rewards of the hereafter.

## • ALLEN WHEAR

# Tuesday Afternoon Chamber Concert

## BACH'S BRUNCH, SOLO SUITES, WEEK ONE

July 16 • 1:00 PM • Sunset Theater Foyer, San Carlos and Ninth, Carmel

Yuko Tanaka, harpsichord

François Couperin  
(1668-1733)

Deuxième prélude in D Minor (*L'Art de toucher le clavecin*)

Johann Sebastian Bach  
(1685-1750)

French Suite No. 1 in D Minor, BWV 812

Allemande  
Courante  
Sarabande  
Menuet I and II  
Gigue

François Couperin

Pièces de clavecin, Quinzième Ordre

La Régente ou La Minerve  
Le Dodo ou L'Amour au berceau  
L'Evaporée  
La douce et piquante  
Les vergers fleuris  
La Princesse de Chabrevil ou La Muse de Monaco

François Couperin

Sixième prélude in B Minor (*L'Art de toucher le clavecin*)

Johann Sebastian Bach

French Suite No. 3 in B Minor, BWV 814

Allemande  
Courante  
Sarabande  
Anglaise  
Menuet and Trio  
Gigue

Bach Brunch, Solo Suites, Week One Sponsor: Debbie A. Chinn

# BACH'S BRUNCH, SOLO SUITES Program Notes

## Week One

While Bach composed for all types of instruments and voices, harpsichord and organ were two instruments which were most dear to him. Through the harpsichord, Bach found a way to communicate the most expressive and intimate musical thoughts. This is evident in the volume of music he wrote specifically for the harpsichord. He was introduced to the French musical ideas early on in his career under the guidance of his teacher Georg Böhm. Bach was surrounded by French music during his youthful, impressionable period as French music was all the rage in Germany. Bach acquired and mastered the various French musical styles, and most importantly the taste of the art of playing harpsichord beautifully through studying the pieces by influential French *clavecinistes*, among them Jean Henry d'Anglebert, Louis Marchand, and François Couperin. Although no letters survive, it is known that Bach corresponded with Couperin.

It is not surprising that during Bach's Anhalt-Cöthen period (1717-1723), while employed by the enlightened music-loving Prince Leopold, Bach was extraordinarily productive in composing a vast amount of secular instrumental music. This time period included the *French Suites*, *Brandenburg Concertos*, *The Well-Tempered Clavier Book I*, and *Invention and Sinfonie*. The earliest manuscript source of the *French Suites* is the first *Clavierbüchlein* that Bach wrote in 1722 for his second wife, Anna Magdalena, shortly after their marriage. The title *French Suites* was not given by Bach himself, but rather a name that stuck as a way to differentiate them from the *English Suites*. *French Suites* is a collection of intimate suites with no preludes, written largely in French style, although many of the dances are in Italian dance rhythms. They were never intended for publication but instead were for his family members and ever widening circle of his pupils. As a result, there are many different copies of manuscripts that survived, all with different types of ornaments in various degrees, most copied out by Bach's students during their studies. As such, ornaments, or the absence of them in Bach's autograph, should not be seen as absolute, but rather a freedom to play something derived from the ornamental practice of the day.

Just as Bach was writing the *French Suites* during the Anhalt-Cöthen period, François Couperin was writing his famous *L'Art de toucher le clavecin* in Paris. First printed in 1716, *L'art de toucher le clavecin* is a valuable presentation of explicit instruction on many matters of

harpsichord performance including fingering, ornamentations, phrasing, and beautiful touch. Couperin explained it as the art of "giving a soul" to the harpsichord. Couperin's other major contribution to the harpsichord literature is the 27 *Ordres* (suites) in four books of *Pièces de clavecin*. Instead of the conventional dances movements, Couperin's *Ordres* are groupings of various dance movements, rondeaux, chaconnes, most of them with fanciful titles including people, places, objects and characters.

It is interesting to note that not only did the two musical dynasties of the Baroque period run a parallel existence but also the two families intersected each other at the apex of their acclaim.

Today's program features two selections from Bach's *French Suites* and Couperin's *Quinzième Ordre* (third book of *Pièces de clavecin*). All three pieces were composed roughly around the same time, both appearing in 1722. I thought it would be interesting to wed the two composers' pieces together. *Suite in D Minor* is preceded by Couperin's *Second Prélude* in the same key, written in a more improvisatory unmeasured prelude style. True to the serious nature of the key of D minor, Bach carefully links *allemande*, *courante*, and *gigue* with a motif in the manner of variations suite of the early 17<sup>th</sup> century. *Suite in B Minor* begins, in contrast, with Couperin's *Sixième Prélude*, written *mésure* or in strict time. We hear a constant recurrence of the introductory four-note motif in the *Allemande*. The ensuing *Courante* is Bach's only courante in 6/4 time.

Couperin's *Quinzième Ordre* begins with *La Régente ou la Minerve*. It is a stately *allemande* portraying the Regent, Philippe d'Orléans, a highly cultured good musician, honored as Minerva, a Roman goddess of wisdom of the arts. *Le Dodo ou L'amour au berceau* is based on a nursery tune. *L'Evaporée* describes the Regent in a scattered, disorganized state. *La douce et piquante* is just that – sweet and piquant. *Les vergers feüris* describes the rustic music, especially with the mention of *cornemuse*, a mouth-blown bagpipe with double reed for the upper class. *La Princesse de Chabrevil* portrays Monaco's Prince Antoine's daughter, who the Prince described in his letter of thanks to Couperin "is like a kitten who plays about with the ornaments that bother her."

• YUKO TANAKA

# Tuesday Afternoon Chamber Concert

## BACH'S BRUNCH, SOLO SUITES, WEEK TWO

July 23 • 1:00 PM • Sunset Theater Foyer, San Carlos and Ninth, Carmel

Allen Whear, *cello*

Johann Sebastian Bach  
(1685-1750)

### Suite No. 1 in G Major for Violoncello Solo, BWV 1007

Prélude  
Allemande  
Courante  
Sarabande  
Menuet I and II  
Gigue

Joseph Bodin de Boismortier  
(1689-1755)

### Suite de pièces qu'on peut jouer seul, Op. 40 (1732)

Rondeau  
Gavotte  
Menuet, Ile. Menuet  
Rigaudon, Ile. Rigaudon

Johann Sebastian Bach

### Suite No. 2 in D Minor for Violoncello Solo, BWV 1008

Prélude  
Allemande  
Courante  
Sarabande  
Menuet I and II  
Gigue

# BACH'S BRUNCH, SOLO SUITES Program Notes

## Week Two

*From his youth until the onset of old age he played [the violin] with penetration and clarity, and was thus able to hold an orchestra together better than he ever could have done from behind the harpsichord. He understood the possibilities of all the stringed instruments perfectly. One can see this most clearly in his solo works for violin and for cello without bass.* -C.P.E. Bach, about his father

During the eighteenth century, most music was composed for practical purposes and immediate consumption: a royal commission; a church requiring music for a specific feast day; or a performer in need of a fresh vehicle to prove his abilities were typical scenarios. Bach's monumental Six Suites for Violoncello Solo stand apart from these categories. It is assumed that they were written around 1720, during Bach's service in Cöthen, but it is not certain for whom. Bach may have written them in a spirit of experimentation, since they were certainly without precedent. Although music for unaccompanied violin or viola da gamba existed at the time, the concept of the cello as a solo instrument was in its infancy in Germany. Like the professional scientist who maintains a home laboratory for his personal research, Bach may have found in the obscure cello an irresistible challenge to his inventive genius.

No record exists of any performances of the suites during Bach's lifetime, and they were not published until 1806. During the nineteenth century, when the aesthetic of the unaccompanied stringed instrument all but disappeared, they were used as teaching material and a few separate movements began to appear in collections. Robert Schumann and others composed piano accompaniments for them. Toward the end of the century, as string virtuosos turned more and more to "classical" repertoire in preference to virtuoso show pieces, Bach's unaccompanied string music began to experience a true revival. Although many cellists contributed to this trend, Pablo Casals (1876-1973) deserves the most credit for elevating the status of the cello suites to the place they hold today: the keystone of the repertoire and the inspiration for many contemporary masterpieces.

The suite as a form originated in French keyboard literature. Essentially a collection of dance-related pieces in the same key, Bach's suites typically include four standard dances: *Allemande*, *Courante*, *Sarabande*, and *Gigue*. In the cello suites and other works, he adds a free-form *Prélude*, and between the *Sarabande* and *Gigue* he inserts a pair of more "modern" dances such as the *Minuet* (in Suites 1 and 2), *Bourrée*, or *Gavotte*.

Concerning the *Prélude*, Johann Mattheson wrote in 1739: "The sentiment which it evokes is the desire, the need to have more; this piece is an introduction, a promising guide to what will follow." Each of the six Suites has a distinct character. The *Prélude* in Suite No. 1 is active but lyrical, and takes advantage of the cello's ability to arpeggiate chords across its strings. The D Minor *Prélude* is darker and more contemplative, seemingly improvised from the opening triad motive.

The ensuing dance movements are each in two parts that can be repeated: The *Allemande* is a moderate dance in duple meter, with a short upbeat. The *Courante* is derived from the French *courir* (to run), of which there are two basic types: the Italian, in quick triple time, found in Suites 1 and 2, and the French, found in Suite 5, which shifts between duple and triple meters. A *Sarabande* is a slow and stately dance of Spanish origin in triple meter, with a characteristic emphasis on the second beat. Bach employs the *Minuet*, the most familiar of the dances, in his first two suites. *Minuet II* is always in a contrasting mode. The *Gigue* is derived from the Irish jig, of course, and is in a lively triple or compound triple meter.

Boismortier was a true musical entrepreneur. Trained in Metz and in Perpignan before settling in Paris, he never excelled on a particular instrument, never had a wealthy patron, nor held a significant post. However, he had a keen sense for the nascent music publishing market, and his prolific output made him a fortune. Besides some stage and vocal works, he wrote a large number of instrumental sonatas and suites, especially for the flute. He was the first French composer to write an instrumental concerto. As it happens, it was for cello, published in 1729. As an appendix to a set of sonatas, Op. 40, Boismortier added a *Suite de pièces qu'on peut jouer seul* (which one can play alone) with an optional bass part. These miniatures represent some of the most French style of the typical suite movements, and may well be the only unaccompanied cello pieces published in the eighteenth century.

• ALLEN WHEAR

# Tuesday Afternoon Chamber Concerts

## IMPRESSIONS OF PARIS

July 16 and 23 • 2:30 PM • All Saints Church, Dolores and Ninth, Carmel



Maurice Ravel

(1875-1937)

arranged by Carlos Salzedo

### Cinq mélodies populaires grecques

Chanson de la mariée

Là-bas, vers l'église

Quel galant m'est comparable?

Chanson de cueilleuse de lentisques

Tout gai!

Camille Saint-Saëns

(1835-1921)

### Romance for Flute and Harp, Op. 37

Maurice Ravel

Gabriel Fauré

(1845-1924)

### Introduction and Allegro for Flute, Harp, Clarinet and String Quartet

### La bonne chanson, Op. 61

Une sainte en son auréole

Puisque l'aube grandit

La lune blanche luit dans les bois

J'allais par des chemins perfides

J'ai presque peur, en vérité

Avant que tu ne t'en ailles

Donc, ce sera par un clair jour d'été

N'est-ce pas?

L'hiver a cessé

Thomas Cooley, *tenor*

Dawn Loree Walker, *flute*

Erin Finkelstein, *clarinet*

Dan Levitan, *harp*

Johanna Novom, Adriane Post, *violins*

Karina Schmitz, *viola*

Timothy Roberts, *cello*

Derek Weller, *double bass*

Holly Chatham, *piano*

# IMPRESSIONS OF PARIS Program Notes

Ravel's *Cinq mélodies populaires grecques* originated from a request by a colleague of the composer who was preparing a lecture on Greek folksongs. He asked for piano accompaniment examples, and the results were so well received that Ravel continued the project, eventually settling on the five in this collection. Published in 1906 in French translation, it is worth noting that the score says "accompaniment by Maurice Ravel," implying the composer's respect for the integrity of the originals. The set was transcribed for harp in 1930 by the great harpist and composer Carlos Salzedo – who also performed the American premiere of Ravel's *Introduction and Allegro* – with the composer's blessing.

Commercial rivalry in early 20<sup>th</sup> century Paris produced two masterpieces of harp literature. In 1904 the firm of Pleyel, already known for its innovations in pianos, unveiled a new type of chromatic harp that eliminated the need for pedals. To help showcase its new instrument, Pleyel commissioned a new work from Claude Debussy – *Danses sacrée et profane*. Not to be outdone, the rival firm of Erard responded by commissioning Ravel for a piece featuring their double-action pedal harp. The timing was fortuitous for Ravel, who had just failed for the fifth time to win the Prix de Rome, and perhaps welcomed a chance to compete with his more famous colleague. There was no real animosity between Debussy and Ravel, but the latter was known to chafe at being constantly compared to his contemporary.

Ravel's *Introduction and Allegro* was completed, according to the composer, in "eight days and three nights" in June of 1905, and premiered two years later. Although clearly a vehicle for the harp, Ravel embeds its virtuosity within the chamber music realm. Strings and a pair of woodwinds enlarge the color palette considerably. Despite the exotic and sensual textures which capture one's attention, the work is basically structured in sonata form. In the brief *Introduction (Très lent)*, the woodwinds and strings offer melodic fragments until the harp dramatically enters, seeming to draw back the curtain on a fantastic tale. The *Allegro* clearly stakes out first and second themes, the first derived from motifs in the *Introduction*, blending them all in the development. A brilliant harp cadenza precedes the recapitulation and accelerated coda.

Camille Saint-Saëns enjoyed a long and highly successful career. He was born at a time when Berlioz and Liszt were young composers and lived long enough into the twentieth century to be the very first film composer. He composed with such facility that he once said, "I produce music as

an apple tree produces apples." Although he was no friend of Debussy or Ravel, Saint-Saëns maintained a long friendship with Fauré, who succeeded him as organist at the Church of the Madeleine after twenty years. The lyrical *Romance*, Op. 37 was written in 1871 for either flute or violin and piano, with an orchestral accompaniment appearing later. The arrangement for flute and harp is perhaps the most frequently performed version today.

Fauré's song cycle *La bonne chanson* was composed during 1892-94 and first performed in Paris the next year. Inspired by the poetry of Verlaine, Faure's personal muse was the singer Emma Bardac, who became his mistress for a time. For a performance in London three years later, Fauré enlarged the original piano accompaniment, adding a string quintet. He was ambivalent about this arrangement, as he was about the work in general, writing in 1898: "In the evening we again rehearsed *La bonne chanson*. My impressions of it after the first rehearsal were fairly favorable. Yesterday evening I thought it was hateful and useless. We shall see this evening..."

• ALLEN WHEAR

Performing *La bonne chanson* is a challenge for any singer. The great French baritone, Pierre Bernac, claimed that the difficulty in this cycle is to sustain varying shades of happiness for nine whole songs. The texts of these songs are by Paul Verlaine, who wrote them during his period of engagement to Mathilde Mauté, a doomed relationship, as Verlaine was a homosexual trying to find happiness in a conventional marriage. The texts are exuberant, emphatic hymns of praise to Mathilde's beauty and to an imagined, ideal life together, which was not to be – this perhaps resonated subconsciously with Gabriel Fauré. He wrote these songs while having an affair with the singer Emma Bardac, who was then married to a Swiss banker and whom she later divorced in order to marry the composer Claude Debussy. Like Verlaine, their love was not meant to be, and the affair ended. I find these songs to be wonderfully challenging and fascinating in Fauré's radiant use of harmony combined with Verlaine's unique way with language; both incredibly modern, yet romantic, with great depths which warrant repeated hearing and performing.

• THOMAS COOLEY

# Wednesday Afternoon Chamber Concerts

## RIDICULE AND RIVALRY: LULLY, CHARPENTIER AND THE "ITALIAN" CONTROVERSY

July 17 and 24 • 2:30 PM • All Saints Church, Dolores and Ninth, Carmel



### Prologue: a Visit from a Ghost

Marc Antoine Charpentier  
(1643- 1704)

Georg Muffat  
(1653- 1704)

Marc-Antoine Charpentier  
(ca. 1636-1704)

### Entertaining the King at Versailles

Marc-Antoine Charpentier

The Theatres

Marc-Antoine Charpentier

Jean-Baptiste Lully  
(1632 - 1687)

### A Serenade for the King

Robert de Visée  
(c.1655 -1733)

### The Peace-maker

Georg Muffat  
(1653- 1704)

### Interlude: A Daily Dose of Bach

Johann Sebastian Bach  
(1685-1750)

### Lully's Triumph

Lully Jean-Baptiste Lully

### La Nuit

*Quis hic* (Who goes there?)

### Excerpt from *Epitaphium Carpentarii*

*Que tout cède aux doucers de mes accords charmants!*  
(from *Les Plaisirs de Versailles*)

### Scene from Le Sicilien (A parody of Lully)

Intermedio de la musica francesa è la musica italiana

### A suite of transcriptions for theorbo of Lully

Entrée d'Apollon  
Les sourdines d'Armide  
Air

### Selections from Florilegium

Air  
Entrée d'Insults

### Partita No. 4 in D Major, BWV 828

Ouverture

### Passacaille d'Armide

Clara Rottolk

Virginia Warnken, sopranos

Stephen Sands

Steven Caldicott Wilson, tenors

Jeffrey Fields, bass

Evan Few, Amelia Roosevelt, violins

Sarah Darling, Meg Eldridge, violas

Ezra Seltzer, cello

Yuko Tanaka, harpsichord

Daniel Swenberg, theorbo

Rivalry and Ridicule Sponsors: Stan and Gail Dryden; Rich and Nancy Griffith

# RIDICULE AND RIVALRY: LULLY, CHARPENTIER, AND THE "ITALIAN" CONTROVERSY

## Program notes

*I was a musician, considered good by the good musicians, and ignorant by the ignorant ones. And since those that scorned me were more numerous than those who praised me, music brought me small honor and great burdens.* - Epitaphium Charpentierii

In a solitary graveyard, in the middle of the night, two travelers encounter a ghost – the embittered ghost of Marc Antoine Charpentier. He laments his critical reception and the obstacles thrown in the way of his career. These obstacles were thrown by Jean Baptiste Lully or by the critics who panned him as too Italianate.

In the 17th and 18th centuries, the French versus Italian controversy raged. Polemical critics waged war. Careers rose and fell. Imagine a time when culture and style engendered such passion! It is ironic that, in France, this conflict and its players were convoluted further by birth and nation identity. The upholder and creator of the “French style” was Lully, born in Florence, Italy, while Charpentier was attacked for his “Italian style.” He did study in Rome and was said by his contemporaries and critics to embody the best features of “Italian style”: overt expressiveness, and the ability to set words to the most appropriate tones.

By the 1670s, Lully obtained a royal privilege, giving him the exclusive right to present opera and theatrical music. Lully's quest for power and monopoly victimized no one more than his old collaborator, the playwright Molière and his new musical parter Charpentier. He passed a number of ordinances restricting the number of musicians and musical numbers allowed in any theatre – a move aimed directly at Molière. He also appropriated Molière's texts and stole his musicians. With no recourse to the law or the king, Molière and Charpentier turned to satire. The selections from *Le Sicilien* are parodies of Lully's original pastoral interlude. The pastoral serenade is moved to the city streets, joyful birds become nightingales singing in minor, tigers become tomcats meowing the fortunes in love. After Lully's death, Charpentier finally had his chance with opera (*Medée*), but it is mostly his oratorios, masses, and chamber works for which we remember him today.

Lully's *Intermedio* from the *Ballet de Raillerie* personifies French and Italian musical styles. Each singer, singing in her native tongue, mocks the other's sensibilities, style, and excesses.

Like a marriage counselor or a therapist, Georg Muffat intervenes between the warring parties of French and Italian style. Coming from Scottish ancestors, Georg was born in Savoy (fittingly straddling the borders of France and Italy) and moved to Paris as a boy to study with Lully. As war broke out, he moved to Germany, then Austria, then Bohemia. The Archbishop of Salzburg sent him to Rome, to study the style of Corelli and others. His music blends so beautifully the French (Lully) and Italian (Corelli) styles, that you would never know it was such a heated problem. As he said in his introduction to *Florilegium*, “the notes, the strings, the sweet sounds of music give my life a sense of fulfillment, all the more because I mingle the French style with the German and Italian, without inciting a war; but rather holding up a mirror to the longed-for harmony and dear peace which these peoples so greatly desire.”

• DANIEL SWENBERG

# Wednesday Twilight Chamber Concert

## TWILIGHT TRIOS

July 17 • 5:00 PM • Church in the Forest, 3152 Forest Lake Road, Pebble Beach

Peter Hanson, *violin*; Margaret Jordan-Gay, *cello*; Yuko Tanaka, *fortepiano*



Franz Josef Haydn

(1732-1809)

**Keyboard Trio in G Major, Hob.XV:25 ( "Gypsy Rondo")**

Andante

Poco adagio, cantabile

Rondo all'Ongarese: Presto

Wolfgang Amadeus Mozart

(1756-1791)

**Violin Sonata No. 18 in G Major, K. 301**

Allegro con spirito

Allegro

Ludwig van Beethoven

(1770-1827)

**Trio in C Minor, Op. 1, No. 3**

Allegro con brio

Andante cantabile con variazioni

Menuetto: Quasi allegro

Finale: Prestissimo

## TWILIGHT TRIOS Program Notes

For Haydn, the trio was essentially a domestic form, cultivated for informal music making, and over a period of four decades he wrote nearly four dozen of them. Typically, the keyboard predominates with the violin occasionally taking the melody and the cello serving to reinforce its bass sonorities. The span of Haydn's keyboard chamber music shows the ascendancy of the fortepiano over the harpsichord (as does Mozart's), which was fully accomplished by the time of his later trios. They contain some of his most sophisticated and progressive music, three of which were written in London in 1795 and dedicated to Rebecca Schroeter. She was the widow of pianist Samuel Schroeter, and Haydn and she became intimate friends. As he later related, he would have married her had he "been free at the time."

The "Gypsy" trio is so named because of its finale, "in the Gipsies' Style." In rondo form, its cheerful main theme is contrasted with wild episodes inspired by the folk music of Haydn's homeland. The opening movement is an elegant set of variations alternating between major and minor modes, a favorite device of Haydn. At the center of the work is a song-like *Adagio* in E Major.

Mozart wrote to his father from Mannheim in 1778, mentioning that he was working on some "duets for clavier and violin." The term "duet" is significant because the resulting *Six Sonatas for Harpsichord or Fortepiano with Accompaniment of a Violin*, published that same year in Paris and dedicated to Maria Elisabeth, electress of the Palatinate, represent a milestone in this repertoire. The keyboard and violin are on equal terms, as is apparent from the radiant opening theme of the Sonata in G Major, K. 301. The instruments trade phrases throughout the sonata-form *Allegro con spirito*. This genial repartee continues in the second movement, which has the dancing spirit and triple time of a minuet without bearing its name. A contrasting section in G minor with a *siciliano* lilt functions as the incipient minuet's trio.

Beethoven arrived in Vienna in 1792, too late, alas, to fulfill his dream of studying with Mozart. He did avail himself of studies with Haydn and soon established himself as a pianist of renown. He had already written a great variety of compositions in Bonn, and was prolific in his early years in Vienna, but chose the piano trio form for his first official opus, his calling card to the world as pianist and composer.

The three trios comprising Op. 1 were first performed in the winter of 1793 at the palace of Prince Lichnowsky, to whom they are dedicated. Haydn was among the audience, and as Ferdinand Ries later recalled:

*The three Trios by Beethoven were to be presented to the musical world for the first time during a soirée at Prince Lichnowsky's palace. Most of the prominent professional and amateur musicians had been invited, and in particular Haydn, whose verdict all awaited tensely. The Trios were played, and aroused the liveliest interest. Haydn said many appreciative things about them, but advised Beethoven not to have the third, in C minor, published. This greatly surprised Beethoven, as he considered it his best, and indeed it still gives the greatest pleasure and creates the most pronounced effect today. Therefore what Haydn said made a bad impression on Beethoven, leaving him with the idea that Haydn was envious, jealous, and did not wish him well.*

More likely Haydn was simply warning Beethoven of the conservative tastes of the day, and advising him strictly for marketing purposes, because the C minor trio is clearly the most bold and progressive of the three. Beethoven's trios were the first to expand to four movements from the traditional three, paving the way for the piano trio to stand alongside the string quartet and the symphony as leading instrumental genres in the next century.

The first movement, *Allegro con brio*, is full of what would become Beethoven's trademarks: stormy emotions, abrupt dynamic shifts, and expanded sonata form to make space for such a brimming imagination. The second movement is a set of five variations on a song-like theme in the relative major key of E-flat. Particularly colorful is the fourth variation, in the dark key of E-flat minor, an exercise in mysterious shadings, followed by a more assertive fifth variation and a coda that ends on a somewhat pastoral note. The *Menuetto* is colored with agitation, relieved by a sparkling *Trio*, with cascading scales from the piano first in single notes, then in octaves. Beethoven saves even more brilliance for the *sturm und drang* Finale. The expectation of a stormy ending is turned into a surprisingly calm (or ominous, depending on your point of view) conclusion.

• ALLEN WHEAR

# Thursday Afternoon Chamber Concerts

## MÉLODIES FRANÇAISES

July 18 and 25 • 2:30 PM • All Saints Church, Dolores and Ninth, Carmel  
Holly Chatham, *accompanist*



**Reynaldo Hahn**  
(1874-1947)

**À Chloris**  
Quand je fus pris au pavillon  
L'Énamourée  
Clara Rottolk, *soprano*

**Ernest Chausson**  
(1855-1899)

**from Sept Mélodies, Op. 2**  
Le Colibri  
Le Charme  
Les Papillons

**Francis Poulenc**  
(1899-1963)

**Chansons villageoises**  
Chanson du clair tamis  
Les gars qui vont à la fête  
C'est le joli printemps  
Le Mendiant  
Chanson de la fille frivole  
Le Retour du sergent  
Dashon Burton, *bass-baritone*

**Hector Berlioz**  
(1803-1869)

**from Les Nuits d'été, H.81, Op. 7**  
Sur les lagunes  
Le Spectre de la rose  
Virginia Warnken, *mezzo-soprano*

**Kurt Weill**  
(1900-1950)

**Complainte de la Seine**  
Je ne t'aime pas  
Youkali  
Patricia Thompson, *mezzo-soprano*

**Clara Rottolk, soprano**  
**Patricia Thompson**

**Virginia Warnken, mezzo-sopranos**

**David Vanderwal, tenor**

**Dashon Burton, bass-baritone**

**Holly Chatham, piano**

**Mélodies Français Sponsors:** Dr. and Mrs. James Fraser; Frances Lozano

# MÉLODIES FRANÇAISES Program Notes

Debussy observed that "music should humbly seek to give pleasure." French mélodie is characterized by this desire to give aesthetic pleasure through the music, utilizing clarity of expression, elegance and precision, and avoiding overstatement. The art of the French song is that of suggestion. Pierre Bernac, one of the foremost performers of French mélodie in the 20<sup>th</sup> century, wrote that the "mixture of harmonic sensuousness and clarity of thought explains why French music so well conveys precise and colourful description, or the suggestion of a poetic climate." It is in French mélodie, "musico-literary work," according to Bernac, that we see the closest possible union between music and text. One way to think of the difference between French mélodie and German Lied is that the Lied is a Romantic product, while the French mélodie is post-Romantic and reacts against the sentimentality of the Romantic composers.

Reynaldo Hahn was a French composer born in Venezuela. His partner was the writer Marcel Proust. Hahn's melodies are quite beautiful, and he often pulls elements from various sources into his songs. For instance, *À Chloris* uses the bass line from Bach's famous *Air from the Orchestral Suite in D Major* ("Air on the G String").

Ernest Chausson was a melancholy person, and there is a certain sadness in his songs. This is all the more poignant because he died prematurely in a cycling accident. Chausson studied composition with the influential French composer Jules Massenet. Chausson's compositions are generally divided into three periods, and today's songs all hail from the first, which is characterized by lovely melodic lines and elegant harmonies. In *Les Papillons*, listen for the piano part, which portrays the flight of the butterflies. *Le Colibri* ("The Hummingbird") is also descriptive, with gorgeous sonorities and elegant phrasing.

Francis Poulenc's finest work was in vocal composition. He was quite wealthy and was mostly self-taught as a composer. He is known for having a superior feeling for French declamation, and had a gift for writing melody that perfectly reflected the text. To quote Poulenc, "The musical setting of a poem should be an act of love, never a marriage of convenience. I have never claimed to achieve the musical resolution of poetic problems by means of intelligence; the voices of the heart and of instinct are far more reliable." Most of Poulenc's

vocal solo works are for baritone. He formed a duo in the 1930s with the baritone Pierre Bernac (author of the much loved and respected handbook "The Interpretation of French Song"). They concertized for twenty-five years together, and Poulenc composed ninety melodies for Bernac. *Chansons villageoises* is an earthy cycle about a cast of village characters in the springtime.

Hector Berlioz, the first composer to call his short vocal pieces "mélodie," was outspoken and often misunderstood during his lifetime, but is now considered the leading French musician of his era. *Sur les lagunes* and *Le Spectre de la rose* are two of the most luscious and gorgeous songs on today's program. The cycle from which these songs are taken, *Les Nuits d'été*, is from his middle period. Berlioz's music is characterized by original harmonic combinations and daring musical phrases. With his composition of *Les Nuits d'été*, the mélodie became a serious musical form on par with opera and symphonies. *Sur les lagunes* is constructed on a minor-second motif, which dominates the vocal and piano parts. In *Le Spectre de la rose*, note the difference between the words and the music – the piano introduction portrays a dramatic scene, setting up a strongly emotional atmosphere for a far less serious poem.

## • HOLLY CHATHAM

Kurt Weill is known as one of the outstanding composers who came to maturity after World War I. He is credited with developing modern forms for musical theater, and is one of the most successful composers to come out of the Weimar Republic. Due to political unrest Weill fled to Paris in 1933, and following a pro-Nazi demonstration in Paris in 1934, he fled to a small village outside of Louveciennes to concentrate on music for the commercial theaters in Paris. During this time, *Complainte de la Seine*, *Je ne t'aime pas* and *Youkali* were written for cabaret singer Luys Gauty. Weill traveled to the United States in 1936 with his wife, the singer Lotte Lenya. After establishing some fruitful contacts, he decided to stay in New York and concentrate on music for Broadway and Hollywood.

## • PATRICIA THOMPSON

# Thursday Twilight Chamber Concert

## BACH IN THE CATHEDRAL

July 25 • 5:00 PM • San Carlos Cathedral, 500 Church Street, Monterey

Andrew Arthur, *director*

Arcangelo Corelli  
(1653-1713)

### Sonata in D Major for Trumpet, Wo04

Grave  
Allegro  
Grave  
Allegro  
Allegro

Johann Sebastian Bach  
(1685-1750)

### Concerto for Harpsichord in G Minor, BWV 1058

[without tempo indication]  
Andante  
Allegro assai

Johann Sebastian Bach

### Cantata BWV 51, *Jauchzet Gott in allen Landen*

Aria:	Jauchzet Gott in allen Landen
Recitative:	Wir beten zu dem Tempel an
Aria:	Höchster, mache deine Güte ferner alle Morgen neu
Chorale:	Sei Lob und Preis mit Ehren
Aria:	Allelujah!

Domique Labelle, *soprano*

Robert Farley, *trumpet*

Emlyn Ngai, Gabrielle Wunsch, *violins*

Sarah Darling, *viola*

Ezra Seltzer, *cello*

Jordan Frazier, *double bass*

Andrew Arthur, *harpsichord*

Bach in the Cathedral Sponsor: John and Marcia Price Family Foundation

## BACH IN THE CATHEDRAL Program Notes

Arcangelo Corelli's violin sonatas, trio sonatas, and *concerti grossi* were in their respective genres among the most influential works of the baroque era. All of these works were for stringed instruments and continuo. But there is one surviving work of Corelli that involves a wind instrument: a *Sonata a Quattro*, for trumpet, two violins, and continuo published posthumously in London in 1704. In this stately *sonata da chiesa* the trumpet provides brilliant textural variety in its short but varied movements.

In Bach's Fifth Brandenburg Concerto (heard in this venue last summer) a monumental cadenza emerges in the first movement, elevating the harpsichord from its continuo role to a dominant solo position. But it was not until the 1730's, while Bach was directing the Collegium Musicum in Leipzig, that a favorable climate for the creation of solo harpsichord concertos existed. For seven of these novelties he drew upon works that had been written some years earlier in Cöthen for either violin or oboe, generally transcribing them down a whole step from their original keys. Most of these original concertos have been lost, but in recent times there have been many industrious reconstructions, creating new repertoire by retrofitting Bach's keyboard versions. There are three violin concertos, however, whose original forms have survived: the *Double Concerto in D Minor*, BWV 1043, and the two solo concertos in E Major, BWV 1042, and A Minor, BWV 1041. It is this last work that forms the basis for today's *Harpsichord Concerto in G Minor*.

Several years earlier, Bach had developed his mastery at transcribing violin concertos for keyboard by arranging a number of Vivaldi works for organ or harpsichord. For the most part in this concerto, the right hand covers the melodic line originally in the violin while the left creates an elaborated version of the continuo part. Unlike concertos of a later period, in this Italian ritornello style the soloist plays continuously, emerging periodically from the ensemble for contrasting solo episodes between tutti ensemble statements. As a result, the harpsichordist is effectively part of the violin section when not striking out on its own. Bach is never that simple, however. Apart from these obvious contrasts, there is much fragmentation and dialogue among the various parts, which creates textural variety and development within its unifying motives.

The first movement, in 2/4 time, has no written tempo indication but is traditionally performed as an *Allegro*. The *Andante* is a serene meditation built on a gently insistent ostinato in the bass. A long melodic line is spun in episodes and tension is created mostly through harmonic dissonances rather than great textural contrasts. All these elements come together in the enveloping warmth of the closing bars.

The *Allegro assai* finale combines the contrapuntal complexity of a fugue with the driving rhythm of a gigue in 9/8 meter. At one point, the upper strings and bass instruments trade off one-bar fragments of the fugue theme. In the violin version, the soloist builds excitement with a trick for rapid crossings between two strings called *bariolage*, but here the harpsichordist ramps up the energy by alternating sixteenth note runs between the two hands for the first time. This is swept away by the full ensemble joining together for a rousing final statement of the opening ritornello.

The Cantata *Jauchzet Gott in allen Landen* (Praise God in all lands) was probably first performed in Leipzig in 1730. It is designated for use on the 15<sup>th</sup> Sunday after Trinity, *et In ogni Tempo* (and any other occasion). The instrumentation of soprano, trumpet, and strings is unusual for Bach but normally associated with the many Italian cantatas of Alessandro Scarlatti. The virtuosity required for both the soprano and trumpet parts implies that Bach had specific performers in mind, possibly the trumpeter Gottfried Reiche and a famous castrato rather than the usual boy soloist. Overall, the cantata follows the structure of an Italian motet (Aria, recitative, aria, Alleluia) with the addition of a chorale before the final movement.

The opening da capo aria, *Jauchzet*, establishes the celebratory mood with brilliant unison fanfares breaking off into intricate solo lines. The recitative *Wir beten zu Tempel an* (We make offering at the temple) begins in *accompagnato* style, with strings making a throbbing, chordal accompaniment. It evolves into an arioso with continuo, providing opportunities for word-painting, such as the jagged vocal line on the word *lallen* (to stammer). The second aria, *Höchster, mache deine Güte* (Most High, make Thy goodness) is an intimate prayer accompanied by continuo alone in gently falling triplets. The chorale melody *Sei Lob und Preis mit Ehren* (Glory, laud, and honor) is presented not with typical four-part harmonization but as a plain *cantus firmus* under around which an intricate contrapuntal trio sonata is woven, much as in one of Bach's chorale preludes for organ. The energy accumulates without pause into the final *Allelujah!* Bach seems to pull out all the stops as the trumpet returns in spirited dialogue with the soprano for extroverted fugal music of joyfulness appropriate for "any occasion" indeed. As Karl Geiringer states, "Bach felt every means at his command ought to be used for glorification of the Almighty."

• ALLEN WHEAR

# *Friday Chamber Concerts*

## MUSIC FROM SALONS AND BROTHELS

July 19 • 1:00 PM • July 26 • 11:00 AM • Wave Street Studios, 774 Wave Street, Monterey  
Edwin Huizinga, violin; Daniel Swenberg, guitar

### *France*

**Cristoph W. Gluck**  
(1714-1787)  
arranged by Pierre Porro (c. 1780)

**Fernando Sor**  
(1778-1839)

### *Ouverture d'Iphingenie*

### *Introduction and Funeral March from Fantasie Élégiaque*

### *Vienna*

**Mauro Giuliani**  
(1781-1829)

**Franz Schubert**  
(1797-1828)

**Robert Schumann**  
(1810-1856)

arranged by J.K. Mertz (1806-1856)

### *Maestoso from Duo Concertante in E Minor, Op. 25*

### *Six Waltzes from D.365*

### *Abendlied from Op. 85*

### *Spain*

**Julian Aracas**  
(1832-1882)

**Sebastian Iradier**  
(1809-1865)

arranged by Francesco Tarrega (1852-1909)

**Manuel de Falla**  
(1876-1946)

### *A brief pre-history of the Tango - the Habañera*

### *Introduction, Tango, and Danza Americana*

### *La Paloma*

### *Tombeau pour Debussy - Homanaje*

### *Argentina*

**Astor Piazzolla**  
(1921-1992)

### *History of the Tango*

Brodel  
Café  
Night Club

*Music from Salons and Brothels Sponsors: David and Julie Nee*

## MUSIC FROM SALONS AND BROTHELS Program Notes

Pierre Porro was born in 1750 in Provence, France. He Italianized his name and moved to Paris, where he was a prolific composer, arranger, teacher, and performer. His career spans the transition from the baroque 5-course guitar to the invention and popularization of the new 6-string guitar.

At the beginning of the 19th century, the popularity of the guitar spread like wildfire across Europe. The phenomenon was known as *Guitaromanie* – Guitar mania. Paris, London, and Vienna were leading centers of activity. Students, teachers, publications, and concerts abounded. Fernando Sor moved from his native Barcelona to Paris and quickly gained fame and some fortune. He later toured, lived, and taught in London, Russia, and Berlin, before returning to make his home in Paris. He is often mentioned alongside the names of Giuliani and Carulli. Sor's style differed from many of the other guitarist-composers. He eschewed virtuosity for its own sake. Rather, he concentrated on beautifully elegant voice-leading and counterpoint. His models were Haydn and Mozart rather than Rossini or Paganini. He is best known for his concentrated miniatures, his Etudes, which were mostly considered too difficult for the amateurs of Paris. He is also remembered for his songs. His *Fantasie Élégiaque* is one of his most powerful, emotional, and “romantic” of all his works. It is dedicated to Madame Charlotte Beslay, upon her death. It begins with an eruption of grief and then descends into a moody and dark sorrow. It features spooky effects such as playing only with the left hand. Towards the end of the funeral March (the second movement of the piece), he wrote “Charlotte... Adieu.”

Mauro Giuliani left his native Italy to find his fame and fortune in Vienna. He wrote prolifically and his concerts drew rave reviews and many followers. He was close to Hummel and most of Vienna's Biedermeier composers. We don't know if he knew Schubert, but they appeared on the same series of concerts in the early 1800's. The composer and publisher Diabelli arranged the Schubert waltzes from D 365. Diabelli made a very nice living by supplying a ton of music to the guitar-hungry amateur market, while not paying his composers very well. Our Vienna set concludes with Johann Kaspar Mertz's arrangement of Schumann's *Abendlied*. Mertz's wife was a concert pianist and probably introduced Mertz to Schumann's music.

From Vienna, we turn our attention towards Spain, Cuba, and Argentina. We will start with a “pre-history of the tango.” The Tango grew out of the Habañera and the Milonga. Julin Arcas is remembered today mostly as Francesco Tarrega's teacher. His collection of Tangos and Danza Cubana both feature the Habañera's dotted rhythms. Yradier's *La Paloma* was a huge hit, initiating a craze for this dance. Manuel da Falla wrote his moving *Tombeau* for Debussy - *Homanaje* as a sad and slow habañera. At the end, he quotes from Debussy's *Soirée dans Grenade*.

We will conclude today's program with Piazzolla's *Histoire du Tango*. The following program notes accompanied Piazzolla's music:

*Bordello, 1900:* The tango originated in Buenos Aires in 1882. It was first played on the guitar and flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and liveliness. It paints a picture of the good natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a high-spirited tango.

*Cafe, 1930:* This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

*Night Club, 1960:* This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

• DANIEL SWENBERG

# Friday Afternoon Chamber Concerts

## BEETHOVEN'S BRIO

July 19 and 26 • 2:30 PM • All Saints Church, Dolores and Ninth, Carmel

Gonzalo Ruiz, *oboe*; Cynthia Roberts, Tricia Ahern, *violins*; Patrick Jordan, *viola*; Allen Whear, *cello*



**Wolfgang Amadeus Mozart**  
(1756-1791)

### Quartet in F Major for Oboe and Strings, K. 370

Allegro  
Adagio  
Rondeau

**Giuseppi Cambini**  
(1746-1825)

### Two Patriotic Airs with Variations

Du Camp de Grand-pré: Vous aimables fillettes  
La Marseillaise

**Ludwig van Beethoven**  
(1770-1827)

### Quartet in F Major, Op. 18, No. 1

Allegro con brio  
Adagio affetuoso ed appassionato  
Scherzo: Allegro molto  
Allegro

*Beethoven's Brio Sponsors: Suzanne and Dave Dorrance; Chris and Jeanne Lavagnino*

## BEETHOVEN'S BRIO Program Notes

In 1777 Mozart visited Mannheim, home of the famous orchestra whose individual members were each so accomplished that it was likened to "an army of generals." The principal oboist was Friedrich Ramm, who is associated with Mozart's concerto and some concert arias featuring the oboe. The following year Karl Theodor, the Elector of the Palatine moved his illustrious orchestra with him to Munich. During the winter of 1780-81 Mozart came to Munich to produce his newly commissioned opera *Idomeneo*, and he and Ramm were reunited. Mozart wrote the Oboe Quartet in F Major with Ramm's "delightful pure tone" in mind. Mozart strikes the perfect balance between the oboe and strings, from the cultivated discourse of the Allegro, to the poignantly vocal quality of the Adagio. The Rondeau has an interesting twist in its central episode: while the strings continue the movement's 6/8 meter, the oboe takes flight with virtuosic sixteenth notes in 4/4, but all is resolved in the courtly conclusion.

Giuseppi Cambini was one of the most successful composers in Paris. Born in Italy, he settled in Paris after a successful debut of a *symphonie concertante* of his at the Concert Spirituel in 1773. Among his mentors were Gossec and Gluck. From the first, Cambini gauged his audience and his market and was a great success at supplying works that would please both. He wrote 82 symphonies concertantes, 149 string quartets – some of which even Mozart had to admit were "quite pretty" – and nearly as many quintets, not to mention copious amounts of vocal music and treatises.

Initially a string player, in his youth he claimed to have belonged to what may be the first professional string quartet: "Three great masters, Manfredi, the supreme violinist of all Italy...Nardini, so renowned for the perfection of his style and for his virtuosity, and Boccherini, whose merits are sufficiently known, did the honor of inviting me to play viola with them." While in Paris in 1778, Mozart wrote a sinfonia concertante for performance at the Concert Spirituel with an oboe part meant for the above-mentioned Ramm. The piece was not performed, and Mozart suspected a jealous Cambini of having a hand in its suppression.

Because he was apparently flexible, diplomatic, and tirelessly prolific, Cambini survived the Revolution, composing works such as *Hymne à la liberté* and *Ode sur la victoire*. He also wove patriotic themes into his chamber music, such as the *Six Airs patriotiques variés pour deux violons dialogués et faciles*. We offer two samples of these engaging works from 1794: *Du Camp de Grand-pré*, *Vous aimables fillettes* and, naturally, *La Marseillaise*.

Beethoven began work on his first set of string quartets in 1798. Well aware of the legacy of Mozart and Haydn in this genre, and conscious

of the reputation he was building in Vienna, he took particular care to prepare works that would have a significant impact. In June, 1799 he gave a manuscript of his F Major Quartet ("Quartetto II") to his close friend Karl Amenda with a warm dedication. Some time later, Beethoven asked Amenda not to circulate the work, since he had in the meantime "learned how to write quartets."

Amenda's manuscript has survived, revealing much about Beethoven's process of revision. The most arresting change is in the first movement, *Allegro con brio*, which was originally in 4/4 time. A simple turn figure (F-G-F-E-F), rhythmically charged, makes an arresting effect as a unison opening. As in his Fifth Symphony a few years later, Beethoven uses this concise motive throughout the movement, over a hundred times, endlessly varied and serving diverse functions.

Amenda recalled a meeting with Beethoven during which the composer played the *Adagio* and asked for his impression. Amenda said it sounded like the parting of two lovers, to which Beethoven responded with delight, saying that he actually had the tomb scene from *Romeo and Juliet* in mind. Unlike Berlioz, whose detailed program for his music you will see in tonight's concert, Beethoven did not include this scenario in the published work. Certain sketches have survived confirming Amenda's story, because of Beethoven's annotations in French at key points in the movement: "*il prend le tombeau*, (he comes to the tomb) *il se tue*, (he kills himself) and finally and most tellingly, *les derniers soupirs* (the last sighs). Whether or not you choose to think of an extra-musical program for this movement, there is an unmistakable atmosphere of romantic tragedy artfully presented in sonata form.

Donald Tovey has suggested that Beethoven only used the title *scherzo* in movements where there was truly humorous intent. (Among the symphonies, only the second and third bear this title.) Beethoven does not disappoint in this playful concoction of harmonic surprises, irregular phrasing, and mocking imitations.

The final *Allegro* is in sonata-rondo form, with a principal theme of playfully spiraling triplets related to the first movement's turn motive. The rondo concept keeps that idea returning, but the expanded structure allows for imaginative developments, including a fugato on a counter-theme underneath the triplets. However innovative these developments are, Beethoven's youthful *brio* shines throughout.

• ALLEN WHEAR

# Saturday Morning Chamber Concerts

## PARISIAN MATINÉE CONCERTANTE

July 20 and 27 • 11:00 AM • Sunset Theater, San Carlos and Ninth, Carmel



Johann Christian Bach  
(1735-1782)

**Symphonie Concertante in D Major for Two Flutes, Two Violins and Cello, W C39**  
Allegro assai  
Tempo di minuetto

François Devienne  
(1759-1803)

**Allegro from Flute Concerto No. 7 in E Minor**  
Robin Peery, flute

Franz Joseph Haydn  
(1732-1809)

**Two Movements from Symphony No. 85 in B-flat Major, ("La Reine"), Hob.I: 85**  
Romance. Allegretto  
Minuet and Trio. Allegretto

Joseph Boulogne  
Chevalier de Saint-George  
(1745-1799)

**Violin Concerto in D Major, Op. Posth. 2**  
Adagio  
Rondo  
Emlyn Ngai, violin

François-Joseph Gossec  
(1734-1829)

**Symphony in D Major, Op. 5, No. 3, "Pastorella"**  
Adagio lento-Allegro  
Adagio  
Minuetto and Trio  
Allegro

Emlyn Ngai, Elizabeth Stoppels Girko  
Naomi Guy, Ann Kaefer Duggan, violins  
Nancy Lochner, viola  
Paul Rhodes, cello  
Bruce Moyer, double bass  
Robin Peery, Dawn Loree Walker, flutes  
Neil Tatman, Ellen Sherman, oboes  
Britt Hebert, bassoon  
Christopher Cooper  
Meredith Brown, French horns

Parisian Matinée Sponsors: Monterey Bay Computer Works; Kent and Lyn Evans; Barbara and Larry Sonsini

## PARISIAN MATINÉE Program Notes

Parisian musical life was rich in the last decades before the revolution. The much-maligned Queen Marie Antoinette was musically sensitive and an enthusiastic opera and concert attendee. Several musical organizations were functioning and competing to provide entertaining programs as alternatives to opera and sacred music. The Concert Spirituel was one of the first public concert series, dating back to the baroque era. The Concert Des Amateurs was founded in 1770 by Gossec, who was the first to direct a Haydn symphony in Paris. This was superseded by what would become one of the finest orchestras in Paris, and perhaps Europe, Le Concert de la Loge Olympique, founded by an enlightened Freemason, the Comte d'Ogny. What a sight this enormous orchestra must have been, its musicians wearing bright blue coats, plumed hats, and swords (there is surely a Carmel city ordinance against this!), and their dashing concertmaster – the Chevalier de Saint-Georges, otherwise known as *l'Americain* or *Le Mozart Noir*. Instrumental music was the focus of such institutions, promoting the symphony, concerto, and the hybrid form so popular with Parisians, the symphonie concertante, which reached its peak of popularity in the last quarter of the century. Premieres by Parisian virtuoso soloist/composers and the symphonies of Haydn were among the typical fare.

Johann Christian, or Jean Chrétian, as he would have been known, was the only Bach to have a presence in Paris. His symphonies concertantes were performed and published there, and his opera *Amadis de Gaulle* was performed for Marie Antoinette in 1779. Bach's *Symphonie Concertante in D Major* features pairs of flutes (who get their own cadenza written by the composer) and violins in charming interplay, with a concertante cello part in the favored two-movement format. It has written around 1760, and is thus one of his earliest such works.

One of the star performers at the Concert Spirituel was Francois Devienne, a master of both the flute and the bassoon. He raised the standards of performance and composition for wind instruments in France and wrote numerous concertos and symphonies concertantes, a vast amount of chamber music, and even operas. He performed in countless ensembles, including military bands and opera orchestras. He was appointed a professor at the Paris Conservatoire upon its founding 1795, having already written an influential method for the one-keyed flute.

Saint-Georges, as leader of the Loge Olympique, was tasked with negotiating Haydn's commission to write six new symphonies (nos. 82-87) for the illustrious orchestra, which were heard for the first time during the 1787-88 season. One of the symphonies was a favorite of Queen Marie Antoinette, and so upon publication it was subtitled *La Reine de France*. The two inner movements of this symphony are offered today. The slow movement is a set of variations on a French song, *La Gentille et Jeune Lisette*, alternating between major and minor modes, a technique much favored by Haydn. Just five years later, after the revolution and during the Queen's humiliating trials and imprisonment, the Haydn work was discovered on the music stand of the harpsichord brought to the quarters of the doomed monarch. "How times have changed," she is said to have remarked.

Without a doubt one of the most fascinating characters in music history, worthy of a romantic novel or Hollywood screenplay, is Joseph Boulogne, the Chevalier de Saint-Georges. He was born in Guadeloupe, the son of a Senegalese slave girl and a French plantation owner. His father became wealthy raising sugar cane in the New World, but returned to Paris to become a minor aristocrat, bringing an African mistress and his ten-year-old son Joseph, who was to be raised as a gentleman. Young Joseph had received some rudimentary training on the plantation, but his gifts were remarkable enough to impress the leading musicians of France, among whom Leclair and Gossec tutored him in violin and composition. He also excelled at fencing, studying for years with the celebrated La Boëssière, and later becoming known as the finest swordsman in France. Johann Stamitz dedicated his Op. 1 to Saint-Georges' father, "who has presented artists with an inestimable gift in the person of Monsieur his son."

In 1771 Gossec appointed him leader of the Concert des Amateurs. Saint-Georges' skills as a musician and swordsman, and his handsome and exotic appearance gained him admission to the highest echelons of aristocratic society. He was musical advisor to Queen Marie-Antoinette and counted the Duc d'Orléans and the Prince of Wales among his friends. French law did not permit him to marry, but Saint-Georges' reputation as a lover was legendary; it was said that at night he rested on a pillow filled with locks of hair from his conquests. Imagine him among the decadent characters of *Les Liaisons Dangereuses*, whose author, Choderlos de Laclos, furnished the libretto for his first opera. But his life was not free from encounters with misfortune and racial prejudice. His candidacy for France's highest musical appointment, director of the Opéra, was blocked by a trio of divas who protested, "their honor and the delicacy of their conscience would not permit them ever to be subject to his orders." Saint-Georges composed numerous violin concertos and symphonies concertantes, operas, and some of the first string quartets in France.

Gossec was one of the most important figures in the history of French instrumental music. Born to a farming family in what is now Belgium, and came to Paris at the age of 17. Rameau recognized his talent and promoted his first appointments as a court musician. Gossec revived instrumental music in France and was active in its promotion, later concentrating on opera and ballet. Gossec was a leading musical figure in the French Revolution, leading the Corps de Musique de la Garde Nationale and composing numerous patriotic works, such as *Le Triomphe de la République*. He was one of the founders of the Paris Conservatoire in 1795. The influence of Stamitz and the Mannheim school is evident in Gossec's earlier chamber music and symphonies. The "Pastorella" Symphony is from a fine set of six from 1761-2. Its first movement has Mannheim-style dynamic effects and its finale is in a rollicking hunting mode which probably accounts for the work's nickname.

• ALLEN WHEAR

# Youth Chorus Twilight Concert

## SONGS OF PRAISE, SONGS OF HOPE

July 20 • 4:00 PM • All Saints Church, Dolores and Ninth, Carmel

Carmel Bach Festival Youth Chorus; John Koza, *director*

arranged by Jill Gallina

Ambrosian Chant

Knut Nystedt  
(b. 1915)

Wolfgang Amadeus Mozart  
(1756-1791)

Hugo Distler  
(1908-1942)

Tomas Luis de Victoria  
(1548-1611)

Anonymous

Johann Sebastian Bach  
(1685-1750)

Joe Utterback  
(b. 1944)

arranged by John Work  
(b. 1901-1967)

C.A. Tindley  
(1851-1933)

arranged by Barbara W. Baker

Jester Hairston  
(1901-1967)

arranged by Anders Nyberg  
(b. 1955)

Funga Alafia

Kyrie eleison

Kyrie eleison

Kyrie eleison (from *Missa Brevis in D Major*, K. 194)

Praise to the Lord, the almighty

O Magnum mysterium

Dona nobis pacem

Dona nobis pacem (from *Mass in B Minor*, BWV 232)

Peace will come one day

This little light of mine

The storm is passing over

It's all over me

Asikhatali  
Thuma mina  
Ipharadisi  
Siyahamba

# Wednesday Twilight Chamber Concert

## TWILIGHT MOZART

July 24 • 5:00 PM • Church in the Forest, 3152 Forest Lake Road, Pebble Beach

Ginger Kroft, *basset clarinet*; Peter Hanson, Cynthia Roberts, *violins*; Patrick Jordan, *viola*; Allen Whear, *cello*



### The Music of Wolfgang Amadeus Mozart

**Wolfgang Amadeus Mozart**  
(1756-1791)

#### String Quartet in D Major, K. 499, "Hoffmeister"

Allegretto  
Menuetto: Allegretto  
Adagio  
Allegro

#### Clarinet Quintet in A Major, K. 581

Allegro  
Larghetto  
Menuetto  
Allegretto con variazioni

## TWILIGHT MOZART Program Notes

Between his iconic set of six string quartets dedicated to Haydn and the final three written for the King of Prussia, Mozart completed a single quartet in D Major in August, 1786. It was written for the eponymous Viennese composer and publisher Franz Anton Hoffmeister (1754-1812), with whom Mozart was on friendly terms, perhaps as a commission or loan repayment. Hoffmeister published a number of other Mozart works during this progressive and prolific period in the wake of *The Marriage of Figaro*. The firm was later absorbed by C.F. Peters, which remains one of the world's leading music publishers.

On the surface, the "Hoffmeister" Quartet may seem lighter in style, perhaps a concession to Viennese taste, than Mozart's previous works. The *Allegretto*, characterized by subdued opening statements in unison, is quite lyrical overall but not lacking in tension and inventiveness in its development section. The *Menuetto* has the exuberant quality of a German Dance; the scurrying triplets in the *Trio* are treated canonically, first between the two violins but soon involving the whole ensemble. The *Adagio* is more introspective, despite the first violin's flights of fancy in the manner of an operatic aria. The *Allegro* finale features playfully dancing triplets punctuated by silences in its principal theme, contrasted by a more squarely built second theme. Both are steered through a variety of keys and juxtapositions in the development before an extended coda.

We have the Viennese clarinetist Anton Paul Stadler (and to some degree his brother Johann) to thank for inspiring some of Mozart's great late masterpieces. As first player in the Vienna Court Orchestra and as Mozart's friend he was in a prime position to influence the future of the clarinet. Mozart used the clarinet with greater frequency in orchestral works, and composed the elaborate parts for *La Clemenza di Tito* with the Stadler brothers in mind. The innovative Stadler made certain physical

modifications to his instrument, extending its range downward to an octave below middle C, allowing it to exploit the rich, low *chalumeau* range. Mozart used this hybrid instrument, now called the "basset clarinet," in his *Requiem* as well as his Clarinet Concerto and this Quintet. Sadly, the autograph of the Quintet was sold or pawned by Stadler sometime after the composer's death. The earliest source available is the first printed edition, in which the clarinet part was set for the standard instrument.

The first performance of the Quintet was given by its dedicatee Stadler on December 22, 1789 for the renowned *Tonkunstler-Societät* in Vienna. The *Allegro* exploits the clarinet's lyrical character and unique ability to blend with stringed instruments. The *Larghetto* captures the sublime serenity of the slow movement of Mozart's concerto, but here the experience is even more personal, allowing an intimate dialogue between the clarinet and first violin. The *Menuetto* boasts two *Trios*: the first for strings alone--providing an opportunity for the clarinet to rest--the second a yodeling Alpine *länderl*. The theme of the *Allegretto con variazioni* has the childlike charm of *Ah vous dirai-je Maman* (a.k.a "Twinkle"). The variations maintain this playful character, despite an exotic, viola-driven interlude exuding an oriental flavor. One can easily imagine the Mozart's, Stadler, their servant, and their dog riding the carriage between Vienna and Prague, cheerfully conversing and playing games along the way, as Mozart wrote at the time: *We all invented names for ourselves on the journey. I am Punkititi. My wife is Schabla Pumfa... Stadler is Natschibinitschibi. My servant Joseph is Sagadarata. My dog Gauckerl is Schamanuzky...*

• ALLEN WHEAR

Twilight Mozart Sponsor: Jack and Cammie Eugster

# Sunday Candlelight Concert

## MEMBRA JESU NOSTRI

July 21 • 8:30 PM • All Saints Church, Dolores and Ninth, Carmel  
Festival Chorale and Members of the Festival Strings; Andrew Megill, *director*



Dieterich Buxtehude  
(1797-1828)

### Membra Jesu Nostri, BuxWV 75

#### Ad pedes ("To the feet")

Sonata  
Ecce super montes  
Salve mundi salutare  
Clavos pedum, plagas duras  
Dulcis Jesu, pie Deus  
Ecce super montes

Linda Lee Jones, Colleen Hughes, *sopranos*; Scott Mello, *tenor*; Jeffrey Fields, *baritone*

#### Ad genua ("To the knees")

Sonata in tremulo  
Ad ubera portabimini  
Salve, Jesu, rex sanctorum  
Quid sunt tibi responsurus  
Ut te quæram mente pura  
Ad ubera portabimini

Angelique Zuluaga, Rebecca Mariman, *sopranos*; Elizabeth Knight Johnson, *mezzo-soprano*; Timothy Hodges, *tenor*; Paul Speiser, *baritone*

#### Ad manus ("To the hands")

Sonata  
Quid sunt plagæ istæ  
Salve Jesu, pastor bone  
Manus sanctæ, vos amplector  
In cruento tuo lotum  
Quid sunt plagæ istæ

Rebecca Mariman, Christine Howlett, *sopranos*; Alice Kirwan Murray, *mezzo-soprano*; Steven Caldicott Wilson, *tenor*; Charles Wesley Evans, *baritone*

#### Ad latus ("To the side")

Sonata  
Surge, amica  
Salve latus Salvatoris  
Ecce tibi appropinquo  
Hora mortis meus flatus  
Surge, amica

Clara Rottolk, Linda Lee Jones, *sopranos*; Virginia Warnken, *mezzo-soprano*; Stephen Sands, *tenor*; Jonathan Woody, *baritone*

#### Ad pectus ("To the breast")

Sonata  
Sicut modo geniti infantes  
Salve, salus mea, Deus  
Pectus mihi confer mundum  
Ave, verum templum Dei  
Sicut modo geniti infantes

Patricia Thompson, *mezzo-soprano*; Timothy Shantz, *tenor*; Avery Griffin, *baritone*

Membra Jesu Nostri Sponsor: Barbara Bucquet

### **Ad cor ("To the heart")**

Sonata  
Vulnerasti cor meum  
Summi regis cor, aveto  
Per medulam cordis mei  
Viva cordis voce clamo  
Vulnerasti cor meum

Molly Quinn, Clara Rotttsolk, sopranos; Dashon Burton, baritone

### **Ad faciem ("To the face")**

Sonata  
Illustria faciem tuam  
Salve, caput cruentatum  
Dum me mori est necesse  
Cum me jubes emigrare  
Amen

Alyson Harvey, mezzo-soprano

#### **Members of the Festival Strings:**

**Cristina Zacharias, Joseph Tan, violins**

**Meg Eldridge, viola**

**Margaret Jordan-Gay, cello**

**Jordan Frazier, double bass**

**Daniel Swenberg, theorbo**

**Holly Chatham, organ**

## **MEMBRA JESU NOSTRI** Program Notes

Dietrich Buxtehude was one of the most important German composers of the generation before Bach. His music significantly influenced the later master (at the age of twenty, Bach walked 250 miles in order to hear Buxtehude play and "to comprehend one thing and another about his art"), but his value extends beyond mere influence to the intrinsic expressive value of his music. Buxtehude is most well known today as a composer for the organ, but in his own time was admired equally for his vocal works, of which his great masterpiece is *Membra Jesu Nostri*.

*Membra Jesu Nostri* is a cycle of seven cantatas, composed (probably for Holy Week) in 1680. The text, which is in Latin, is primarily drawn from an 11<sup>th</sup> or 12<sup>th</sup> century hymn known as the *Rhythmica oratio*. This poem has traditionally been attributed to Bernard of Clairvaux (1090 - 1153), but current scholarship has suggested that the author may have been Arnulf of Leuven (d 1250). The text is divided into seven sections, each of which addresses a body part of Christ which was wounded in the crucifixion: *Ad pedes* (To the feet), *Ad genua* (To the knees), *Ad manus* (To the hands), *Ad latus* (To the side), *Ad pectus* (To the breast), *Ad cor* (To the heart), and *Ad faciem* (To the face).

Either Buxtehude or an unknown librettist chose a Biblical quotation to serve as an introduction to each cantata. Although these scriptural passages relate to the Latin poem by introducing the body part in question, they are brilliantly chosen. Often the librettist made an unexpected choice which adds new layers of theological meaning to the work. For example, *Ad latus* is framed with a quotation from the Song of Songs chapter two: "Arise, my love, my fair one, and come/my dove in the clefts of the rock, in the hollow of the cliff." How this relates to the side of Christ may not be clear at first hearing – until the third stanza of the poem is sung: "In the hour of death, may my soul enter, Jesus, your side."

Each cantata follows the same basic structure. After a short opening sinfonia, or instrumental prelude, the full ensemble presents the Biblical text, which introduces the body part of Christ which will serve as the theme for the cantata (these arias are sung by either solo voices or a trio). There follows a series of three short arias, each over the same bass line, which set the verses of the medieval hymn. These solo passages are separated by brief instrumental ritornelli. Finally, each cantata is brought to a close with a repetition of the opening choral movement. The first and last of the cantatas vary slightly from this basic procedure (the seventh section adds a final "Amen", for example).

Five of the cantatas are scored for two violins and continuo accompanying a choir in five parts (SSATB). The fifth and sixth cantatas are for two contrasting trios of voices (alto, tenor and bass in *Ad pectus*, and two sopranos and bass in *Ad cor*). The sixth cantata is clearly the high point of the cycle; it is not only set apart from the rest of the work in its vocal scoring, but is also the only cantata to feature a different instrumental ensemble (originally it was composed for quintet of viols, which introduce a softer-grained and more intimate color to the work).

Without a doubt, Johann Sebastian Bach achieved a profundity of spiritual and musical expression unmatched in musical history. Unfortunately, this has sometimes blinded us to the extraordinary contributions of some of his contemporaries and, especially, his predecessors. It is our great joy to share with you tonight a work which fully deserves to stand alongside the greatest works of Bach.

• ANDREW MEGILL

# Sunday Afternoon Concert

free admission

## 2013 YOUNG MUSICIANS SHOWCASE

July 7 • 4:00 PM • Sunset Center Theater, San Carlos and Ninth, Carmel

Festival Young Musicians; David Gordon, host

Johann Sebastian Bach (arr. Siloti)  
(1685-1750)

### Prelude in B Minor, BWV 855a

Sarah Chang, piano

Johann Sebastian Bach (arr. Suzuki)

### Minuet 1 in G Minor, BWV 822 Minuet 3 in G Major, BWV Anh. II 114

Nicholas Brady, violin

Antonio Vivaldi  
(1678-1741)

### Violin Concerto in A Minor, RV 356

Presto

Isabel Gale, violin; Amabel Gale, piano

Alessandro Scarlatti  
(1660-1725)

### Se Florindo è fedele from *La donna ancora è fidele*

EliseClaire Roberts, soprano

Giovanni Battista Sammartini  
(1700-1775)

### Sonata in G Major, Op. 25

Allegro non troppo

Grave

Caleb Kim, cello

George Frideric Handel  
(1685-1759)

### Violin Sonata in F Major, HWV 370

Allegro

Eli Willis, violin; Stephen Willis, piano

Johann Sebastian Bach

### Prelude and Fugue No. 18 in G-sharp Minor, BWV 863

Jason Zheng, piano

Johann Sebastian Bach

### Partita in D Minor, BWV 1004

Allemande

Gigue

Laura Wang, violin

George Frideric Handel

### Bel piacere from *Agrippina*, HWV 6

Symphonie Constant, soprano

Johann Sebastian Bach

### Prelude in D Minor, BWV 935

### Prelude in D Major, BWV 925

### Prelude in C Minor, BWV 999

Max Afifi, piano

George Frideric Handel

### The trumpet shall sound from *Messiah*, HWV 56

Jared Johnson, baritone

Johann Sebastian Bach

### Goldberg Variations: Aria and Variations 27, 29, 30: BWV 988

Meiya Sparks Lin, piano

Johann Sebastian Bach

### Partita No. 3 in E Major, BWV 1006

Peter Mellinger, violin

Domenico Cimarosa  
(1749-1801)

### Sonata in C Minor

Ivan Davidek, piano

George Frideric Handel

### Nasce al bosco from *Ezio*, HWV 29

Ian Clark, baritone

Johann Sebastian Bach

### Trio Sonata in G Major, BWV 1038

Largo

Presto

Soorim Yoo, flute; Steve Yoo, violin; Ari Freedman, cello

# Community Concert

free admission

## OLDEMEYER CENTER CONCERT 2013

Thursday • July 18 • 7:00 PM • Oldemeyer Center, Seaside

Suzanne Mudge, *director of Tower Music*; Michael Beattie, *music director of the Adams Master Class*

Gibalamo Fantini  
(1600-1675)

Giovanni Gabrieli  
(1557-1612)

Johann Kessel  
(c. 1650)

Johann Sebastian Bach  
(1685-1750)

Nat King Cole  
(1919-1965) and  
Irving Mills  
(1894-1985)

Billie Holiday  
(1915-1959) and  
Arthur Herzog, Jr.  
(1900-1983)

Robert Johnson  
(1911-1938)

First Imperiale

Canzona Prima a 5

Sonata for Brass

Contrapunctus X from *The Art of The Fugue*

Straighten Up and Fly Right

God Bless The Child

Sweet Home Chicago

*Selections chosen by Adams Master Class Singers will be announced.*

### Festival Musicians:

Leonard Ott, Kathryn Adduci, *trumpets*

Bruce Chrisp, Suzanne Mudge

Wayne Solomon, *trombones*

Kevin Neuhoff, *percussion and drumset*

Bruce Moyer, *bass*

Suzanne Mudge, *guitar*

Alice Kirwan Murray, *vocalist*

### Adams Master Class Fellows:

Molly Quinn, *soprano*

Emily Marvosh, *contralto*

Brandon Hynum, *tenor*

Jonathan Woody, *bass-baritone*

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Howard and Rosalind Fisher; John and Pamela Goode; Steve and Irene Johnson; John and Ann Lonstein

# Community Concert

free admission

## YOUTH ORCHESTRA SALINAS 2013

Monday • July 22 • 7:00 PM • Sherwood Hall, Salinas

**Giralamo Fantini**  
(1600-1675)

**Imperiale Primo**

**Giovanni Gabrieli**  
(1557-1612)

**Canzona Prima a 5**

**C.P.E. Bach**  
(1714-1788)

**Sonata 1672**

**Johann Kessel**  
c. 1650

**Contrapunctus X from *The Art of Fugue***

**Johann Sebastian Bach**  
(1685-1750)

**Duet in G Major for Flute and Violin**

**George Frideric Handel**  
(1685-1739)

**Trio Sonata in G Minor**

**Eric Ewazen**  
(b. 1954)

**Eaglehawk**

**Jean Francaix**  
(1912-1997)

**Quatuor**

Allegro  
Andante  
Allegro molto  
Allegro vivo

**Gaspar Fernández**  
(1570-1629)

**Xicochi-xicochi**

**Henry Purcell**  
(1659-1695)

**Suite in G Major for Strings**

**Klaus Badelt**  
(b. 1967)

**Pirates of the Caribbean**

Dawn Loree Walker, *flute*

Neil Tatman, *oboe*

Erin Finkelstein, *clarinet*

Leonard Ott, Kathryn Adduci, *trumpets*

Bruce Chrisp, Suzanne Mudge

Wayne Solomon, *trombones*

Kevin Neuhoff, *percussion*

Beth Stoppels Girko, *violin*

Timothy Roberts, *cello*

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Betsy and Robert Sullivan; Marilyn and Bill Timoney; Shipley and Dick Walters*

# Saturday Afternoon Concert

## 2013 VIRGINIA BEST ADAMS MASTER CLASS SHOWCASE

Saturday • July 27 • 1:30PM • Sunset Theater, San Carlos and Ninth, Carmel

David Gordon, *director*; Michael Beattie, *music director and accompanist*

Molly Quinn, *soprano*; Emily Marvosh, *contralto*; Brandon Hynum, *tenor*; Jonathan Woody, *bass-baritone*

Johann Sebastian Bach  
(1685 - 1750)

**Alles nur nach Gottes Willen** from Cantata BWV 72

*full ensemble*

Antonio Vivaldi  
(1678 - 1741)

**Quo cum Patriae me dicit amore** from *Juditha triumphans*, RV 644

Emily Marvosh, *contralto*

Johann Sebastian Bach

**From Cantata BWV 179, Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei**

Recitative: Das heutige Christentum ist leider schlecht bestell

Aria: Falscher Heuchler Ebenbild

Brandon Hynum, *tenor*

Dietrich Buxtehude  
(1637 - 1707)

**Herr, wenn ich nur dich hab**, Bux WV 38

Molly Quinn, *soprano*

Maurizio Cazzati  
(1616 - 1678)

**In Calvaria rupe**

Jonathan Woody, *bass-baritone*

Johann Sebastian Bach

**From Cantata BWV 125, Mit Fried und Freud ich fahr dahin**

Duet: Ein unbegreiflich Licht erfüllt den ganzen Kreis der Erden

Brandon Hynum, *tenor* and Jonathan Woody, *bass-baritone*

Henry Purcell  
(1659 - 1695)

**From The Fairy Queen**

See, even night herself is here

I am come to lock all fast

One charming night

Hush, no more

*full ensemble*

Johann Sebastian Bach

**From Cantata BWV 43, Gott fähret auf mit Jauchzen**

Recitative: Der Vater hat ihm ja ein ewig Reich bestimmet

Aria: Ich sehe schon im Geist

Emily Marvosh, *contralto*

George Frideric Handel  
(1685 - 1750)

**Lanque, geme e sospira**, HWV 188

Molly Quinn, *soprano*

Emily Marvosh, *contralto*

Antonio Vivaldi

**Del destin non dee lagnarsi** from *Bazajet*, RV 703

Jonathan Woody, *bass-baritone*

George Frideric Handel

**Barbara! Io ben io so** from *Alcina*, HWV 34

Molly Quinn, *soprano*

George Frideric Handel

**Where'er you walk from Semele**, HWV 58

Brandon Hynum, *tenor*

Johann Sebastian Bach

**Wer hofft in Gott un dem vertraut** from Cantata BWV 109,  
**Ich glaube, lieber Herr, hilf meinem Unglauben!**

*full ensemble*

This is the final event in the 2013 Adams Vocal Master Class.

For a complete list of Virginia Best Adams Master Class supporters, please see page 88.

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We hope you will want to view every window of the businesses participating in this year's Carmel Bach Festival Window Display Contest. You can stroll through town to view and enjoy the windows (and visit the businesses) before voting for the Patron Choice Award for best window. If you start at Carmel Plaza with the first business on the map, you can walk toward the ocean on the south and then up the hill to the east side of Ocean. When you have finished your loop, simply tear off the ballot, write the name of your favorite business window and deposit the ballot in the ballot box located in the art raffle gallery at the Sunset Center. The winning business receives a complimentary ad in the 2014 program book.

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name of business

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name of business



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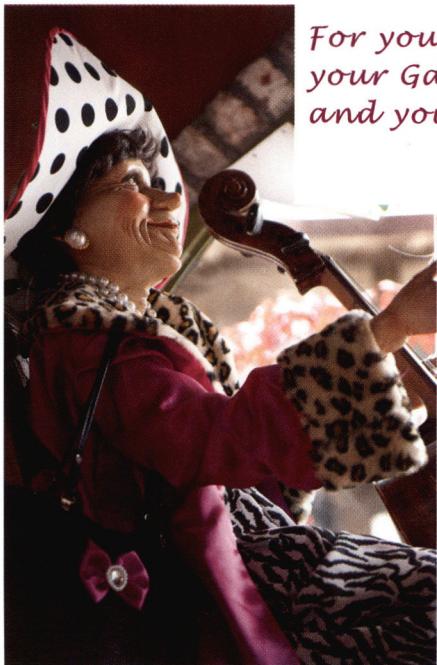
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# *Art of Music Raffle*

Now a wonderful Festival tradition, the fifth annual Carmel Bach Festival art raffle features 130 works of art inspired by the natural beauty of Carmel and the Bach Festival experience. All pieces are donated by the artists, most of whom work and live on the Monterey Peninsula.

**Place:** Marjorie Evans Gallery at Sunset Center

**Dates:** July 11-27

**Hours:** Monday – Friday 9:00 am- 5:00 pm, as well as before, during intermission, and after Festival events held at Sunset Center

**Cost:** \$5 per ticket or 7 for \$30

You may purchase tickets during open hours at the gallery, in the Bach Boutique, or where you purchase Festival tickets.

**To Enter the Raffle:** Drop your raffle tickets in the box under the artwork you would like to win. Winning tickets will be drawn the week of July 29 and winners will be contacted by phone.

**To pick up art:** Winners can pick up artwork at the Carmel Bach Festival office August 1-2, or pieces can be mailed. If you choose to have your artwork mailed, you will be asked to arrange for payment of shipping costs by credit card. A fee of \$15 will cover shipping and handling.

**Thank you to the art raffle committee:**

Diane Cailliet, Susan DuCoeur, Curator Mary Hill, Kay Morris and Committee Chair Gail Dryden



## Carmel Bach Festival

### Art Raffle Participants 2013

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Embark on an artistic voyage during San Francisco's hosting of the America's Cup with *Impressionists on the Water*. Explore the significant role pleasure boating and competition played in the art and lives of the Impressionists and Post-Impressionists, including Monet, Pissarro, Renoir, and Signac.

Exhibition organized by the Fine Arts Museums of San Francisco. Major Patron: Mrs. George F. Jewett. Patron: Mrs. James K. McWilliams. Additional support is provided by the Estate of Donald Casey and the Bequest of Lois E. Kalb. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Community Partner: Ghirardelli Chocolate Company.

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Gustave Caillebotte, *Regatta at Argenteuil*, 1893. Oil on canvas. Private collection. © Comité Caillebotte, Paris

June 1–October 13, 2013

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**JULY 19–AUGUST 2, 2014**

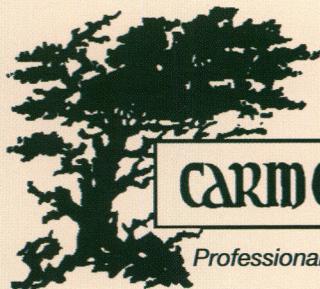
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